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MOVIEREEL

AFI ACHIEVEMENT AWARDEE/JAMES STEWART

James Stewart has been selected by the trustees of the American Film Institute to become the eighth recipient of the AFI Life Achievement Award.

Award dinner will take place Feb. 28 at the Beverly Hilton Hotel.

Previous winners of the AFI tribute were the late John Ford, James Cagney, Orson Welles, William Wyler, Bette Davis, Henry Fonda and Alfred Hitchcock.

MOVIE BRIEFS

Peter Falk has signed a two-year deal to produce and star in pix for Columbia Pictures . . . *Marlon Brando* and *George C. Scott* will star in Steve Shagan's "The Formula" for MGM. Brando will play the heavy, Scott the hero in the pic version of Shagan's book . . . Filming has begun on "*Bronco Billy,*" Clint Eastwood's latest pic, which he will star in and direct. Eastwood's longtime partner, Robert Daley, will produce the Warner Bros. release through their Malpaso Prods. Tale of a contempo Wild West show will be lensed on an eight-to-10 week sked in Boise, Ida., with a 1980 release planned. Also set to star is Scatman Crothers . . . *Jill Clayburgh* will star in "The Perfect Circle," which Claudia Weill will direct for Rastar and Columbia Pictures. Jay Presson Allen will produce, with Eleanor Bergstein writing the original screenplay. Result is as of now, pic has all femmes in key creative posts of star, director, producer, scripter. "Circle" marks Weill's first film since the critically acclaimed "Girlfriends" for Warner Bros., and will go into production on Jan. 3, 1980 . . . Then Sept., 1980 Jill goes into production in "Sweet Liberty" scripted by Gore Vidal, a bipic of the late torch singer Libby Holman. Herbert Ross directs and it will be produced by Ray Starxt with release set for 1981. . . . *Lesley-Anne Down* will be joined on the film of Robin Cook's bestselling "Sphinx" by *Frank Langella.* Much excitement over this screenplay of romance, intrigue and the discovery of King Tut's treasures.

Langella didn't make a movie for eight years after his success in "Diary of a Mad Housewife" — now he will be doing three in one year!

Van Johnson is off to make his 125th film "The Kidnapping of the President." *Ava Gardner & Hal Halbrook* are his co-stars with shooting in Hollywood & Toronto. (Features on both Van & Ava in Oct. issue HSM). *Van* is then off to Copenhagen to make a detective movie titled "Jan."

Kim Novak is planning to return to Hollywood. She says "I sense a mood in Hollywood of getting back in pictures that I really want to do" — without sex and violence. . . *Tony Quinn &* Irene Papas would like to revive, Tennesse William's play "The Rose Tatoo" on Broadway! . . .

REMEMBERING MARY PICKFORD — Lucille Fairbanks Crump, her cousin, Douglas Fairbanks, Jr. (Mary's step-son), Buddy Rogers (Mary's widower), and Blanche Sweet at the tribute to America's Sweetheart. The event, at the Academy of Motion Picture Arts & Sciences, was a rare glimpse of Pickford's art including a showing of "My Best Girl." Both Rogers and Fairbanks were subdued and unable to enter into the positive spirit of the evening. Blanche Sweet, who started in films the same year as Pickford (1909) laughlingly recalled, "People all over the world loved her — except me. All I heard at Biograph was Mary this, Mary that. No wonder I was fed up!"

In honor of **Jack Oakie's** 76th birthday, a film festival was held at USC sponsored by Delta Kappa Alpha, the National Honorary Cinema Fraternity, and the USC Division of Cinema/Television. The two day festival was held on November 10 and 11 preceding the late comedian's birthday, Nov. 12.

AFI INFORMATIONAL SERVICES

Film Users' Network is a system devised by Cine Information to give educators, researchers and programmers the most up-to-date distribution information. This *free informational service* offers a choice of thirty topic categories ranging from national issues, to the art of film. As a subscriber, you will receive announcements of new releases directly from filmmakers and distributors. To

join the network, write for subscriber information: Film Users' Network, Cine Information, P.O. Box 449, Planetarium Station, New York, NY 10024.

Supported by a grant from American Telephone & Telegraph, the AFI will sponsor a *Native American Film Series* during Spring 1980 at the AFI Theatre in the Kennedy Center. To complement the series, NES is preparing a programmer's guide, designed to help Indian organizations and educators better utilize existing film resources. The guide will include a selected, annotated filmography and bibliography and suggested topics for discussion. For information please contact Annette Bagley, NES, AFI, Kennedy Center, Washington, DC 20566 (202) 828-4080.

American Women in the Arts, 1880-1980. A disciplinary conference will be held on March 21-23, 1980, at the University of Pittsburgh. Keynote speakers, scholars, practicing artists, and the public will meet in seminars, lectures, and workshops. A festival of the arts will be held concurrently with the conference, including an original documentary drama based on the lives and works of Willa Cather and Lillian Russell, each of whom spent crucial years in the city of Pittsburgh.

Scenes from "The Electric Horse man" starring Jane Fonda and Robert Redford.

TOGETHER AGAIN...

In 1966, Columbia Pictures' "The Chase" paired two young talents on the screen for the first time. One was little known, although he had already achieved critical success on Broadway and appeared in several films. The other was famous as the off-spring of acclaimed actor Henry Fonda, but an ingenue in the profession.

Not surprisingly, their return to the screen together for the first time in more than 10 years makes Columbia Pictures' Christmas release, "The Electric Horseman," one of the most anticipated films of the year.

A NOTE OF APPRECIATION

To the San Francisco Academy of Comic Art/National Newspaper Archive collection for the Rod Taylor photos used in the feature on Rod. The Academy is a non-profit tax deductible library of the popular arts founded in 1967, with the world's largest collection of comic strips and the third largest collection of post 1800s newspapers in America, (including the L.A. Times donated run of the Times). All comic strips in the Abrams book, "The Smithsonian Collection of Newspaper Comics" are from the SFACA.

Other collections include paperback originals, mysteries, pulps, science fiction, Sherlock Holmes (to be featured in Abrams "Sherlock Holmes In America"), American popular magazines, children's books, dime novels, and movie material, including special collections on Rod Taylor, Walter Huston, and Sam Peckinpah.

The Academy has provided research material for Groucho Marx, a book on Fatty Arbuckle, and a film on Chaplin, has supplied newspaper pages and magazines for films, theatre displays, and makes exact copies of any comic strip, pulp or story in their collection.

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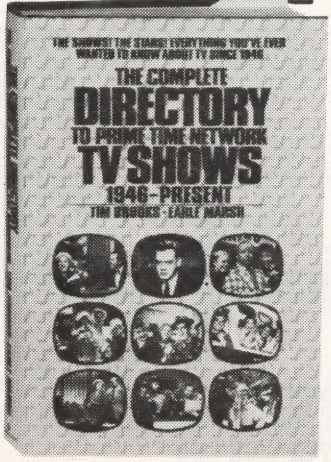

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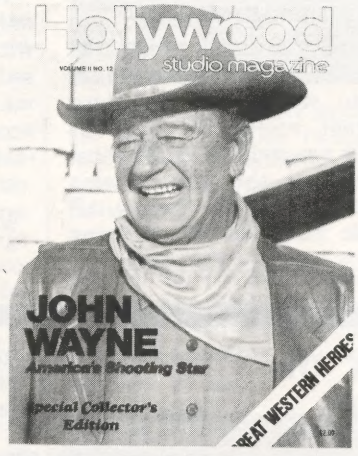

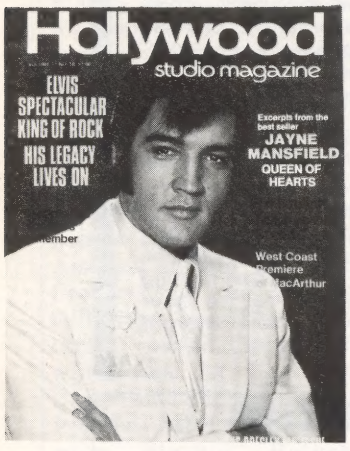

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Deanna Durbin in 1979

Living in anonymity

by Lee Graham

It's been thirty-one years since Deanna Durbin made a picture ("For the Love of Mary" was her last) and twenty-nine years this month (dec. 21, 1950) since she married director Charles Henri-David and left Hollywood behind forever.

Today, in the small Paris suburb of Neauphle-le-Chateau, Mme. David (she uses the French pronounciation, Da-veed) lives well-off financially, but quietly, in a two-story house with her elderly husband. Their small estate is half a mile from the village to which Mme. David frequently walks to shop with the townspeople. Though she can speak English, of course, Mme. David has spoken only French for many years. Her son, Peter David, in his twenties, is studying to become a doctor. Her daughter, Jessica, (Deanna's second marriage to Felix Jackson) is married and lives in Los Angeles.

In complete retirement, Deanna and Charles spend most of their time overlooking their considerable land, going to Paris for concerts, or jetting across the channel to London for the theatre and art galleries. No one ever recognizes the matronly Mme. David as Deanna Durbin. Sometimes, on quiet evenings at home, accompanied at the piano by her son, Deanna will sing for the family — usually songs made popular by Barbra Streisand, her current favorite.

When this picture was taken Deanna was an idol, earning $300,000 a year. She lived in a Hollywood Hills mansion run by a staff of servants. Today, as Mme. David in France, she does her own housework, shopping and most of her cleaning, with a once-a-week maid for heavier chores.

From the day she married Charles-Henri, Deanna has never sung in public, on radio, record or TV or in a movie. Mme. David will not pose for photographers or give interviews. She explains "I have succeeded in attaining privacy only through being uncooperative with the press. When we married my husband agreed to protect me from spiders, mosquitos and reporters whilst my job is to protect him from lions, tigers and dinosaurs . . . I have not given an interview or posed for a picture for many years whilst it's ages since a dinosaur breathed down my husband's neck . . . Let my fans enjoy the Deanna Durbin of yore and keep that fairytale character free from 'whatever happened to her' kind of story."

Deanna, who made $300,000 a year and saved Universal from bankruptcy, looks back on her success, "Just as the Hollywood pin-up represented sex to the many dissatisfied erotics, I represented an idealized daughter to millions of frustrated fathers and mothers. They could, with their movie tickets, purchase twice a year, new stocks of sweetness and innocence."

When asked about ever returning to some form of entertainment or being honored at retrospectives, healthy, happy Mme. David says simply, "No, I would not change my life for the world."

Deanna preparing her dog, Tippy, for Christmas. At this time, when she was 14, that dog was her main interest in life.

Deanna (center) in three "Smart Girls."

This candid, on a Paris boulevard in the Sixties, is one of the few pictures taken of Deanna since her retirement. And, as you can see, she was not happy about it.

Deanna was 13 when she made Every Sunday with Judy Garland. Studio, MGM, made a star out of Judy, dropped Deanna.

But signed by Universal she had equaled Judy's popularity as a teen singer. Here she's seen in '39's First Love with Robert Stack.

Another early co-star was Bob Cummings. She made last movie For The Love Of Mary in 1948.

KEYHOLE *Portraits* by Harriet Parsons

Deanna Durbin in 1936

on the brink of stardom

Deanna made 17 pictures for Universal in 13 years. This was her next-to-last film, "Up In Central Park," with Dick Haymes.

Better learn to pronounce her name right now . . . because after you see "Three Smart Girls" you'll want to talk about her . . . Hollywood's been talking about her for some time . . . ever since she sang at a social gathering months ago . . . and had everyone asking "Who *is* that marvelous child?" . . . and marvelous child she is . . . for at 14 she has an operatic voice which former Met star Andres de Segurola calls one in 10,000,000 . . . hundreds of indignant letters followed her first radio broadcasts . . . "When a woman has a voice like that why claim she's only a child?" . . . they protested . . . but there's a birth certificate to prove Deanna was born December 4, 1922 ... in Winnipeg, Canada . . . her broker father's health was poor . . . so family moved to Southern California a year later . . . Deanna began to sing as soon as she could talk . . . by the time she was 10 family began to realize her exceptional promise . . . elder sister Edith . . . nationally known as a fencer . . . arranged for lessons . . . and an operatic career was planned . . . there was no thought of moving pictures . . . until a Hollywood actor's agent heard Deanna sing at a recital . . . Universal's Charles R. Rogers put her under contract . . . had "Three Smart Girls" carefully prepared for her first vehicle . . . groomed Deanna painstakingly for her film debut . . . now his faith is being amply rewarded . . . for on the screen Deanna reveals even more than her remarkable voice . . . she is a scintillating little personality . . . with genuine acting ability . . . growing up won't hamper her career . . . there'll be no awkward age for her . . . already 5 feet 2 . . . weighing 100 pounds . . . she's the type that matures gracefully and gradually . . . throat specialists have pronounced her throat already fully developed . . . only change will be an increase in volume . . . lives with her parents in a Hollywood hillside home . . . attends the studio school . . . is o.k. in her lessons . . . except for a little algebra trouble . . . is constantly eating apples . . . wears a charm bracelet with a gold apple presented by her doctor . . . crazy about football . . . goes to the games every Saturday during the season . . . likes to skate and eat spaghetti . . . family worries for fear she'll get spoiled. . . but Deanna says "I'm too busy" . . . main interest in life isn't the screen or radio . . . not even singing . . . it's Tippy ... a cocker spaniel.

Yesterday's Teenagers

by Kirk Crivello

Although it is proven that attempts to duplicate a successful performer with a look-alike have in most cases proven fatal it is equally true studios during the Golden Age tried to copy each other's discoveries and plot trends. After the phenomenal sensation caused by 14-year-old Deanna Durbin, every studio during the next decade rushed to find its own teenage stars who sang, danced and possessed a refreshing spirit. By the mid-1940s, with the exception of the MGM/20th Century-Fox musicals, most adolescent players ended up in wartime juvenile delinquency epics or 'B' musicals. Some of their lives were starcrossed from their child star years, some retreated into alcohol and drugs, some pursued other avenues, and still others, undaunted by their brief fame, made successful transitions into other facets of the entertainment business. They remain yesterday's teenagers. ★

Under Age (1941) was another Columbia semi-exploiter so popular then and Nan Grey's final film with Gwen Keynon, Billy Roy, Yolande , Grey, Mary Anderson, Wilma Francis, Nancy North and Barbara Kent.

Porcelain beauty **Ann Blyth, June Preisser** and **Peggy Ryan** in Universal's *Babes On Swing Street* (1944), a teenage 'B' mini-musical. Ann's wed to a successful doctor.

Diana Lynn expertised the bratty teenager whose mannerisms disguised an adult perception. In court for studio contract approval: Barbara Bates, Kerry Vaughn, Lynn, Kathleen O'Malley and Gloria Patrice (1945).

Ann Gillis, Jackie Cooper and **Susanna Foster** in *Glamour Boy* (1941), a hackneyed Hollywood fable, based on the remake of Cooper's 1931 Paramount it, *Skippy*. Foster replaced Gloria Jean as Universal's leverage to controlling Durbin.

June Preisser was temperamental ex-child star, Baby Rosalie in *Babes In Arms* (1939), co-starring Mickey Rooney and Judy Garland. June, now lives in Florida.

Joan Leslie at fifteen, scored sensationally in *High Sierra*, the *The Male Animal* (1942) opposite Herbert Anderson. Joan's married to a leading obstetrician.

Jane Powell was MGM's own version of Durbin. *Delightfully Dangerous* (1944) was the second of her adolescent singing heroines. Co-starring **Ralph Bellamy.**

Jane Withers along with Garland was one of the original choices for *Three Smart Girls* until director Henry Koster insisted on unknown Durbin. William Tracy, Withers, Jackie Cooper, Martha O'Driscoll and Ken Howell in *Her First Beau* (1941).

Gloria Jean attained kiddie stardom in her film debut, *The Under-Pup* (1939) with Nan Grey and Robert Cummings. She was the only girl to seriously rival Durbin's popularity, carefully groomed by Deanna's mentor, Joe Pasternak.

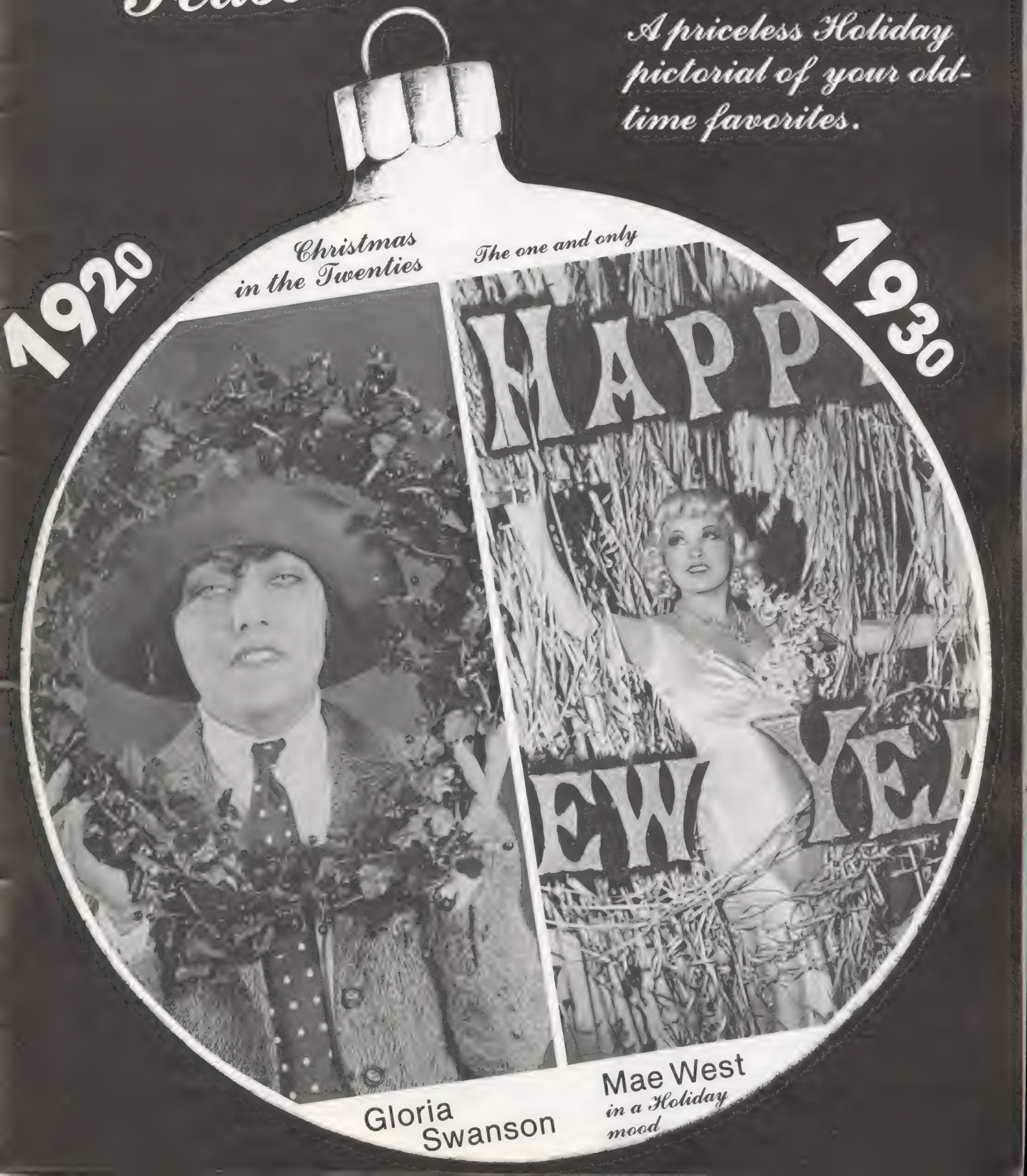
Ex-movie brat **Bonita Granville** turned wayward teen in *Youth Runs Wild* (1944) with Lawrence Tierney, Vanessa Brown and Dorothy Malone. Bonita married Jack Wrather, a Texas oil millionaire.

RKO's **Anne Shirley** on loan to Columbia for *Girls' School* (1938) as a victim of boarding-school snobbery. With Ken Howell, Martha O'Driscoll, Nan Grey, Dorothy Moore, Cecil Cunningham, Margaret Tallichet, Stanley Brown, Peggy Moran, Shirley and Noah Berry, Jr.

Virginia Weidler, Jean Porter and **Marcia Mae Jones** have a penchant for collecting stars autographs in *The Youngest Profession* (1943). Weidler died of a heart attack in 1968; Porter recently divorced director Edward Dmytryk and Jones, a Durbin stalwart *(Mad About Music, First Love and Nice Girl)* is still active.

Happy Memories and Season's Greetings

A priceless Holiday pictorial of your old-time favorites.



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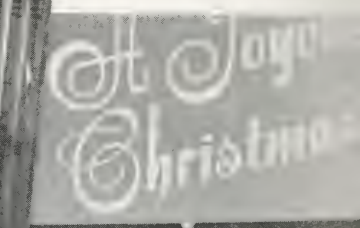

'Tis the season to be jolly . . .

Warmest thoughts and best wishes
for a wonderful holiday
and a very happy new year

EDWARD ASNER

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DAVID JANSSEN

Season's
greetings

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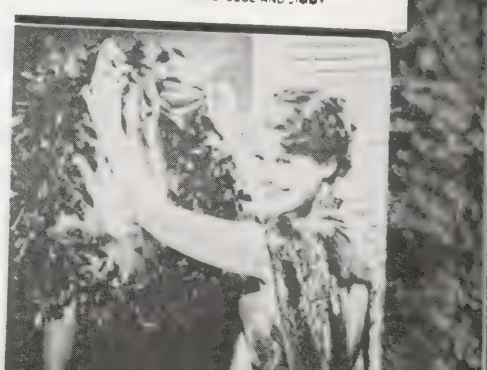


Seasons Greetings

Happy Happy Holiday & Best wishes for the Continued Success of H.S. 109

Love Patsy Kelly

1930

1940

Deanna Durbin decorates Christmas tree with War bonds.

Jean Harlow lights the Holiday candles.

Judy Garland in a no-horse open sleigh.

(FROM LEFT TO RIGHT)

Unlikely friends, Boris Karloff and Ginger Rogers at a 1932 Yuletide party.

Beloved Jack Oakie's last Christmas, 1977 in his Northridge, California home. (Photo courtesy Vickie Oakie.

Janet Gaynor with holly and mistletoe in a rare clipping from an early 20's magazine.

A Joyeaux Noel Coward

Ho, ho, ho, who else but Lily Tomlin as Santa.

Joan Crawford arriving with gifts. Famous clipping from an early 30's magazine.

BEBE DANIELS and BEN LYON

The American Couple Britons Loved

by Leslie Stuart Carter

This was probably the last picture taken of Ben and Bebe. She died a few months later in 1971 at the age of 70. Ben, who married former actress Marian Nixon after Bebe's death, passed away last spring on a cruise ship.

An English magazine recently conducted a poll among its readers to ascertain who were Britain's most-admired Americans. There were several predictable names among the resultant leading vote-getters: Presidents Roosevelt and Kennedy, Jacqueline Onassis, Danny Kaye, Frank Sinatra—and Bebe Daniels and Ben Lyon.

Bebe Daniels and Ben Lyon? The presence, among such international luminaries, of two relatively obscure names from Hollywood's silent and early talkie eras evoked considerable surprise among younger readers who'd opted for Farrah Fawcett—and Liberace!

But to those Britons of World War II, Bebe and Ben will always have a special place so long as there's an England, and a British Broadcasting Corporation.

Legend has it that Britain was saved from Nazi occupation by the combined efforts of the Royal Air Force, Winston Churchill and the Royal Navy. The truth is that it was the BBC which consistently thwarted Hitler's avowed plan to occupy the British Isles.

And, specifically, it was a resident American married couple and an Austro-Jewish comedian-violinist from Vienna who rallied the battered British in the teeth of the Luftwaffe's all-out assault and the unabated stranglehold of the insidious U-boat.

Those Americans to whom the British owed so much were Ben Lyon and Bebe Daniels. And that comic with the violin was Vic Oliver who'd curdled more than a drop of blue blood by marrying Churchill's actress daughter Sarah.

The trio had a Sunday-night-at-eight radio show called *Hi Gang,* the most popular program in British broadcasting history. It ran from the dark days of 1940 through to the heady heights of postwar euphoria; to be succeeded by *Life With the Lyons* which had no Vic Oliver in the cast. But it did have Ben and Bebe's adopted teenagers Barbara and Richard. *Life With the Lyons* ran for another 13 years.

Nobody outside wartime Britain can begin to savor the impact of *Hi Gang* and the national love affair the people carried on with Bebe Daniels and Ben Lyon.

But it wasn't just the unalloyed escapism purveyed by the *Hi Gang* show. The British loved and admired

Continued on Page 42

Their wedding day — 1930.

Bebe Daniels and Ben Lyon with Clark Gable.

A typical publicity portrait of Joan at the height of her career which began at the age of 3 when she took to the stage with her vaudevillian parents.

JOAN BLONDELL REMEMBERS

By George Haddad-Garcia

In the fifties Joan started playing character parts and found a new career in such films as "The Blue Veil" (1951) with Jane Wyman and a very young Natalie Wood.

The Blondell bombshell when she was the busiest actress at Warners making two and three pictures at the same time. She's shown here in an early hit, "The Crowd Roars" (1932)

Like the song says, honey, I'm still here," intones the ever-lovely and vivacious Joan Blondell, one of Hollywood's most endearing and durable stars. Asked about her latest movie role, she usually begins her sentences with, "In this one, I play an old. . ." She explains, "Nowadays, I have to start everything with *old.*" Yet in real life, the blonde is livelier and more occupied than most actresses half her age.

Even during the lean years of not so long ago, when women were seemingly banished from the screen, Joan was getting work—and good parts. She even turned up in the number three picture of all time (behind *Star Wars* and *Jaws*), *Grease,* as the ingratiating waitress named Vi. "It was fun, like in the old days," she recalls. "There were a lot of good parts in that one; too bad they're not all like that."

In *The Champ,* Joan essayed a "wealthy old gal." But the lady also does television, and had a featured role in the highly rated mini-series, *The Rebels.* "I played a kind-hearted old landlady." Old, her characters may often be, but the vast majority of her portrayals are people the audience easily takes to heart. Yet such wasn't always the case, for the 70-year-old, when she arrived in Hollywood (she jokes about having gotten there in a covered wagon), wasn't exactly breezy or that out-going.

"My dear friend, James Cagney, used to call me Grandma," she offers. "That's because I wasn't . . . I didn't act my age. I guess I acted older; I wasn't so free 'n easy about myself." Actually, Blondell reached tinseltown in 1930, by train, together with Jim Cagney. They had previously worked together in a hit musical on Broadway titled *Penny Arcade.* That resulted in a deal to do one film for Warner Brothers.

"Well, I was overwhelmed, especially at the money," Joan remembers. "A right-hand man for Zanuck picked us up at the station; he was so casual about the whole thing, I'll never forget it. Anyway, the second day of work, everybody went in to see the rushes, and there we were—Cag and me—and it was so good, or somethin', that they took us and signed us up for five whole years!" She shakes her head, a bit sadly. "Those were incredible years. Then, it was fun." Blondell has admitted that doing television and even today's movies pales by comparison with the old days. Still, it's a living. . . .

At Warners in the '30s and '40s, the girl with the two moles by her left nostril was employed very gainfully. She specialized in playing, according to one reviewer, "every working girl's friend." No, she didn't quite make it to superstar status, but she was definitely a star, and as popular as anybody else, in an endless series of roles as waitresses, chorus girls, girlfriends and secretaries, among others.

In those days, Blondell recalls, Hollywood was a small, sleepy town, scented by magnolia and gardenia alike, with little traffic and easy access to the ocean. Everyone rode in convertibles, and smog wasn't even a word. Today's suburbs and shopping

Continued on Page 21

REMEMBERING JEAN SEBERG— A RESTLESS HEART

Portrait photos of the lovely Jean Seberg taken at the height of her film career.

by Larry Kleno

The recent suicide of Jean Seberg shocked and saddened many people throughout the world as they speculated why she chose to take her own life. An even greater shock came after her death when her second and former husband, French author Romain Gary, disclosed the startling revelation that previously the FBI had started a campaign to smear her name, and as a result, finally destroyed her.

Later, the Federal Bureau of Investigation made public the documents and acknowledged that, in 1970, they attempted to besmirch Jean Seberg's reputation. She had angered the FBI's director, J. Edgar Hoover, by helping to raise money for the Black Panthers, and a rumor was planted with news organizations to the effect that she was made pregnant by a high-ranking member of the Black Panther Party.

At the time of the incident, the action against the actress was part of the FBI counterintelligence program known as COINTELPRO, and she was *suspected* of being a financial supporter of the Black Panthers. A memorandum from the Los Angeles office of the FBI was issued and sent to Hoover, and stated: "It is felt that the possible publication of Seberg's plight could cause her embarrassment and serve to cheapen her image with the general public."

The fact that Jean was definitely pregnant at the time fit in with the plan perfectly. It was an ideal setup. Although originally appearing as a "blind item," the story referred to the baby and the possibility that its father was purported to be black. The report was picked up by *Newsweek,* a French publication, *Minute,* and *American Weekly.* Gary said his wife was seven months pregnant when she read the article about her baby by "a black activist," and the shock was so great that she immediately went into labor contractions forcing her to be hospitalized. The baby, a girl, died three days later. Gary further stated that the incident caused her mental distress and that she "became psychotic," trying to take her own life on every anniversary after the child's death.

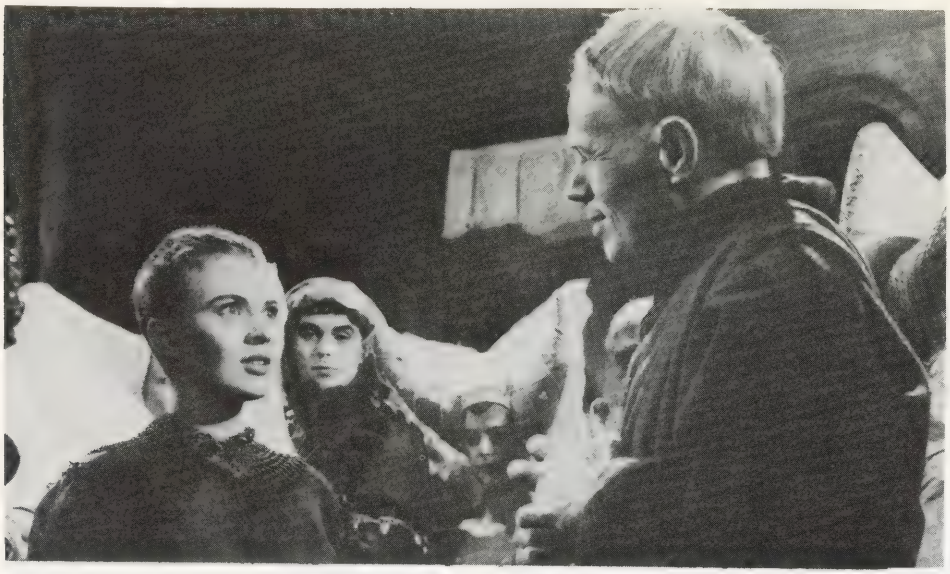
Jean and Gary filed a libel suit against *Newsweek* and later won $10,000—this, however, was no consolation for either of them. Nothing could right the damage that had already been done to them and the strain it placed upon their marriage. Jean always maintained that the child was Romain Gary's, and in an interview in 1974, she said that she had "cracked up" after the baby's death. She took the child to her hometown in Iowa for burial and put it in this way:

> I did the whole deal. We opened the coffin and took 180 photographs. Everyone in Marshalltown who was curious got a chance to check to see what color the baby was.

A number of years later, the mental anguish and pain finally consumed her when she left the apartment she shared with Algerian actor Ahmed Hasmi on a night in September, 1979. She was found, ten days later, wrapped in a blanket and lying on the back seat of her automobile parked on a Paris street. She died of an overdose of barbiturates and left a suicide note for her sixteen-year-old son, Diego Gary. At the time of her death, the French authorities said that Jean had been suffering from depression and had recently been in and out of psychiatric institutions. It was assumed that she had probably died on the same night she disappeared.

★ ★ ★

Her early life was an uncomplicated one and there was no forewarning of the tragedy the future held. Jean Dorothy Seberg (the original family name was Carlson, but was changed to Seberg by her paternal grand-



Jean Seberg as she appeared in *Saint Joan,* with Richard Widmark.
—Larry Kleno collection

father) was born on November 13, 1938, in Marshalltown, Iowa, where her father operated a pharmacy and her mother was a substitute elementary teacher. Her immediate family also consisted of an older sister and two younger brothers.

She attended the local public schools, taught a Sunday school class in the Lutheran church, and helped out as a soda clerk in her father's drugstore. At the age of twelve, after previously considering the possibilities of becoming a brain surgeon, a bullfighter, and a social worker, Jean decided that she would like to be an actress. She never deviated from that course.

In 1954, while still in high school, Jean began studying under Carol Houghton Dodd, her speech teacher at Marshalltown High. It was Ms. Dodd who became the most important figure in her early dramatic training. Involved in amateur theatricals at the time, Jean won several top awards in Iowa for monologues and performances in plays ranging from *Our Town* to *Sabrina Fair.* In June 1956, she graduated from high school and found an engagement in summer stock, beginning in Plymouth, Massachusetts, and she played a variety of parts. During her eight-week season, she did leads in *Picnic, The Two Mrs. Carrolls, Claudia* and *The Late Christopher Bean.*

With a limited amount of experience behind her, she had little reason to hope that she would be successful when she was auditioned for the leading role, that same year, in Otto Preminger's movie, *Saint Joan.* Jean was a newly enrolled freshman at Iowa State University when she competed for the Maid of Orleans role. The search for an unknown also brought 18,000 other applicants when Preminger decided to cast an unknown in the lead. Her first hint of success came when she was called to Chicago with 150 other girls to read a three-minute scene from the script. In October 1956, she went to New York for a reading of the entire part and was one of the three finalists to be tested in a New York film studio. During the test, it was reported that the young actress became tearful when Preminger screamed at her, but when he asked her if she wanted to quit, she angrily retorted that she would "rehearse until you drop dead." Some people on the set gasped, but Preminger laughed and gave her the part. One month later, a day after her eighteenth birthday, she made her first trip abroad and planed to London to prepare for her first film assignment.

In the months that followed, Jean was given an extravagant Hollywood buildup and learned that behind the public image an actress does not live the glamorous existence that a teenaged girl from Iowa had dreamed of. Her first encounter with professional acting left her exhausted, both emotionally and physically. During the eight weeks of filming, she was too tired at the end of the day for anything other than learning the next day's lines.

After the release of *Saint Joan,* and with the opinions of the world's press in her ears (some kind and some severe), Jean followed with another starring part for Preminger in *Bonjour Tristesse.* Her method of registering emotion in her early films was described by one critic as resembling "the slightly pained expression of a well-bred young girl at a party who is trying to conduct a conversation with a beau and, at the same time, to conceal the fact that her dress is coming apart at the seams." The one thing that should have been taken into consideration by the critics was the fact that although her first two performances were disappointing, they were remarkable for so inexperienced an actress. After working so hard on those two early films, Jean was crushed and bewildered when she knew she had failed in her attempt to please. She reacted by hiding herself away at Nice, France, where she spent a lonely month wandering on the beach and contemplating about her future.

She celebrated her twentieth birthday on the set of *The Mouse That Roared,* in which she costarred opposite Peter Sellers. Some time before, she had decided to remain in Europe and made Paris her permanent homebase. Her decision was also influenced by the fact that she married a young French lawyer, Francois Moreuil. At the time she said, "Paris is my home—as long as there is a ticket back to America." In record time, she became the darling of the French "New Wave" directors, and under the guidance of Jean-Luc Godard, she drew raves for her performance in *Breathless.* This film brought her the numerous accolades she had waited so long to hear and she became, for the French, the symbol of the American Girl in Paris. She went from this success to a series of other French films, most notable among them *The Five Day Lover, Playtime* and *Time Out for Love.*

Between her French films, she commuted back to the U.S. for a number of starring roles in *Let No Man Write My Epitaph, Lilith, Moment to Moment, A Fine Madness, Pendulum, Paint Your Wagon, Airport* and *Macho Callahan.* In addition, she did two films for her second husband, Romain Gary, *Birds in Peru* and *Kill.* Among her most recent films were *The Corruption of Chris Miller* and *The Wild Duck.* At the time of her death, she had filmed for two days on *Operation Leopard* on location in French Guiana, and had another ten days work to do back in France. Producer Georges de Beauregard said her work on the picture was excellent and her conduct wholly professional, which made her suicide impossible to understand.

After her divorce from Romain Gary, Jean married a third time to director Dennis Berry—but this marriage, too, ended in divorce. It was a constant stuggle for Jean to find the answers about life and love. At one time she said, "People have a strange picture of me. I'm not at all the steady, calm person they seem to think I am. That's part of the masquerade that will never cease to amuse me. I'm not really serene; I'm

The Blondell of today with old friend, Lee Graham.

marts were orange and lemon groves, and the world was glamorous, before the invasion of the denim look. "My God, how *that* has changed!" she exclaims. "We used to dress to kill. Actresses were clothes horses, then.

"Parties were fantastic, and nobody was too private to stay away. It was sort of an obligation and what not. But it was a pleasure. . . . The food was the best, everything was always beautiful, there was good conversation, it was a wonderful time. And everyone was too busy working to poison their brains with booze and drugs."

As for sex, Joan admits, "There were things going on, on the side, but it was for them as wanted it. Nowadays, I hear girls have to do the worst things, just to get hired. That didn't happen then; you only got a line if you made it clear you were interested." Concerning sex and violence in the new product, she feels, "The sex doesn't interest me; who wants to see it? But I don't complain, that's silly.

"What I'm against is the violence, which is evil and degrading. Hell, who needs it?"

Rather than criticize today's faded glamour and extreme methods, Joan prefers to remember the town and the friends she knew when. "They were great guys and gals, and I miss them. . . . How can you tell what it was like, in just a few words? Tyrone Power was so beautiful, better looking than Liz Taylor—everyone loved him. Gable was a regular kind of guy, and Cagney was always a darling. . . . I used to call Errol Flynn, Earl Flint." She stops, reminiscing inside her head.

Married and divorced thrice, Joan had two children (by Dick Powell) and is a grandmother of four, with whom she keeps in daily touch from her apartment. Today she looks back over her career fondly, but reveals, "I'm not overly fond of any particular picture I did. I'll watch 'em, for old times' sake, if they come on TV and I'm still sitting up in bed. I'm more fascinated by the people I worked with.

"I don't think of myself as a dedicated old actress, but I figure, it's been a good time, and everybody got their nickel's worth." ☆

REMEMBERING JEAN SEBERG—A RESTLESS HEART

Larry Kleno is the author of Kim Novak on Camera *(A.S. Barnes & Company, Inc.), scheduled for Spring/ 1980 publication.*

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a nervous wreck. I suppose the mystique about me, the aura of serenity, is due to my upbringing, to some kind of puritanical self-control—you know, smiling on the outside, cracking on the inside. I don't show it, but I really am an extremely keyed-up person. I often find myself quivering, and I really have to get a grip on myself." Unfortunately, that "grip" wasn't enough to sustain her at the end.

★★★

Jean Seberg was buried in Paris' Montparnasse Cemetery on September 14, 1979. Among the more than 200 mourners were her three former husbands, her son, her mother, Ahmed Hasmi, and French actor Jean-Paul Belmondo, who had costarred in two films with the actress.

The funeral service began with the reading, in English, of a poem Jean wrote when she was eighteen years old:

"I went through the woods
for a walk in the rain. . .
and as I walked
my soul was freed from pain. . ."

After Romain Gary's accusation that the FBI had ruined the life of the actress, bureau director William H. Webster stated that the FBI now conducts investigations only when there have been charges of criminal conduct. Nothing in the documents which were made available after Jean's death indicated that officials believed the rumor about her to be true. She was used as an example for others but the days when the bureau used derogatory information to combat advocates of unpopular causes has now passed. There was never any mention of all of the good things she did during her lifetime for a number of worthy causes including her efforts in behalf of the needy children of the world. If only the FBI issue had come to light before her death, it might have spared the actress considerable agony.

Jean lived her life at a frantic pace but was as delicate as the pink roses that covered her casket. She left a legacy of films in which her presence will long be remembered and the beautiful face will shine from screens of darkened theaters and television sets for years to come. Her death, at the age of 40, is a tragedy and a tremendous loss. Our sympathy goes to her son, the men who loved her, her parents and the other members of her immediate family. May they find peace in the consolation that her "soul was freed from pain." ☆

Excerpt from Article by Vincent Canby, Film Critic of the New York Times:

Even when Jean Seberg was wearing couture clothes she possessed the idealized radiance I associate with the clean-scrubbed, Lutheran, Middle West of her youth.

She also gave the impression of knowing exactly what she was up to. Peter Bart, writing about her in the *New York Times* in 1966, caught that aspect of her when he described her as "an articulate, tough-minded if rather prim young woman whose attractive face reveals a hard-earned maturity," and whose "self-possessed, no-nonsense quality . . . discourages idle banter." ☆

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Who Remembers Rita Quigley?

By William Pugsley

There was a moment on the set at MGM between two of the players of the 1940 production of *Susan and God* that director George Cukor did not witness. If he had been in the vicinity he would have instantly interpreted the meaning and purpose of the words exchanged because in many ways he operated on this same subtle level as a director.

Without warning, Joan Crawford turned to little Rita Quigley who was playing her daughter Blossom and pointed her finger directly into her face. "Listen, just because you're new to this business don't think I'm not going to try and steal every scene I can away from you!"

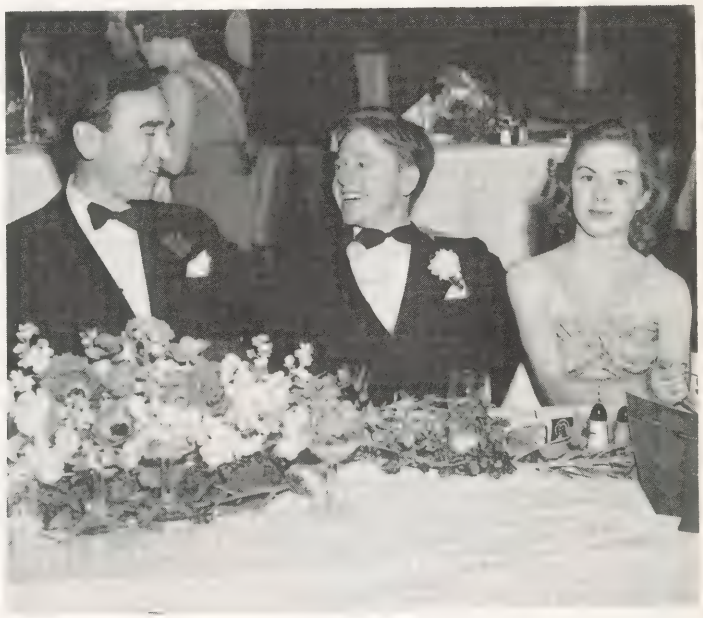
Rita Quigley remembers that scene from over three decades ago and smiles: "Later Miss Crawford took me inside her dressing room and we had a long talk. I understood then that she had only said those sharp words to keep me on my toes. I was new and I really didn't know all the tricks the other actors could play on me.

"My father owned several markets in the Culver City area," explains Rita, remembering how it all happened. "One day a man came into one of the stores and said that they were looking for a young girl at the studio. He suggested to him that he send me over for an interview. Just like that! And then all of a sudden I was testing for a picture starring Miss Joan Crawford and Mr. Fredric March."

When the contract was signed with MGM, a whole new world opened up for this little bewildered schoolgirl. "Miss Anita Loos was working on the script and we were all expected to be on the lot very early in the morning for a conference."

Today Rita Quigley doesn't live with memories and past promises. Every Sunday at her large home off Wilshire Blvd. in Los Angeles, her children (6) and grandchildren (3) gather for an informal dinner. Although finances are not as plentiful as they once were, she considers her real wealth her family.

The Quigley family would sometimes have private parties at the Del Mar Club in Santa Monica for the young contract players from MGM. Here is Rita Quigley about to sneeze in the arms of a young Peter Lawford.



What can you do but stir your coffee and pretend the cameraman came to take your picture when you're sitting beside Mickey Rooney and Busby Berkeley at Earl Carroll's in Hollywood?

It was George Cukor's practice to have the entire cast sit down inside one of the major sets and read through the entire script. This was repeated again and again until everyone was completely familiar with the continuity.

Just because little Rita was in the cast of a major MGM production didn't mean that such mundane activities as school could be forgotten. "I had to attend studio classes three hours every day so I would be legally eligible to work four hours later. That was the law. (Still is.) It wasn't so bad. I remember that Kathryn Grayson sat right behind me."

Susan and God was the last picture that Rita would do which would have a six-month production schedule. Mr. Cukor was exacting. He knew what he wanted and the studio allowed him time to experiment.

Once Rita established herself as a character ingenue at MGM she was signed with MCA. Unfortunately they did not take a personal interest in her career and made several "wrong decisions." One of the most drastic was withdrawing her from the MGM stable. It was felt that they could gain a better foothold in bargaining if she were more independent. Unfortunately (for Rita) this was the beginning of the age of the sex symbol (Marilyn Monroe) and this kind of overt image wasn't part of her nature.

"I started doing all kinds of very low-budget pictures. Some were shot in just a few weeks."

It soon became evident to Rita that each studio represented certain types of motion pictures. Republic was known for its quickie horror pictures. Rita was signed to do *Whispering*

Continued on Page 41

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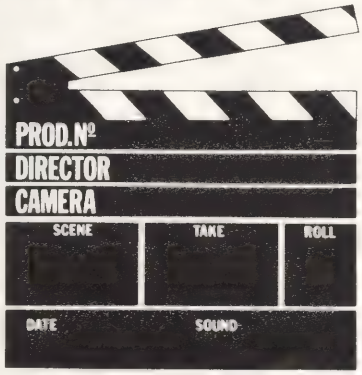

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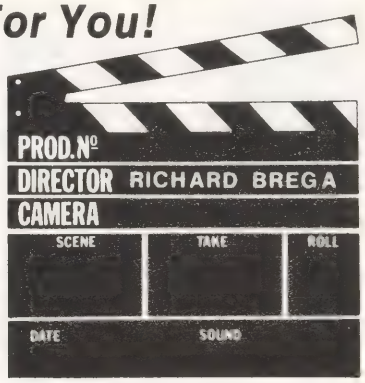

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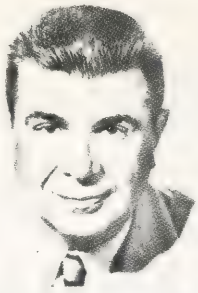

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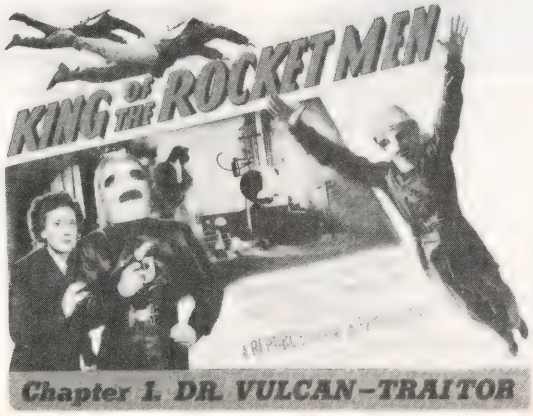

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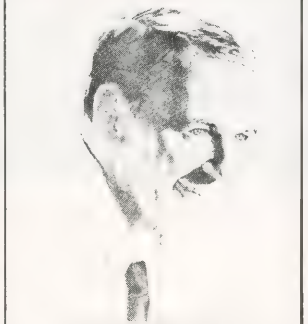
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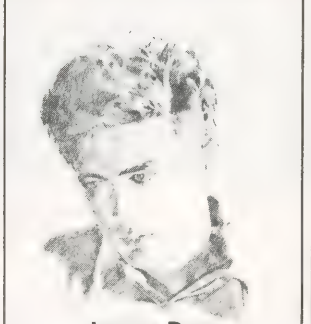
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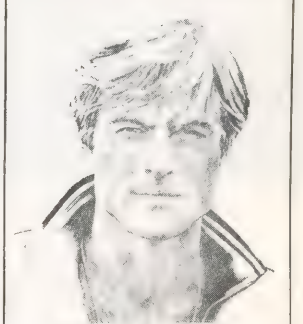
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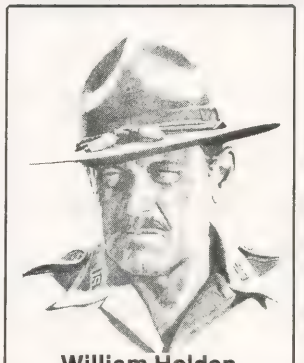
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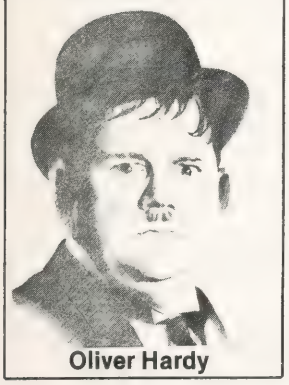
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3. **MAY 1972—Vol. 7, No. 1** ***Liza Minnelli & Desi Arnaz, Jr.***—44th Anniversary Oscar Awards—cover & story. Gary Cooper—The Eternal Man. Zorro and Co./Serial. "Carmen Miranda Night."

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20. **JULY 1974—Vol. 9, No. 3** ***Dorothy Lamour*** And Her Sarong—cover & story. Gloria Swanson in "Airport '75." Janet Gaynor's Second Career. Down Memory Lane with Mary MacLaren and Victor Varconi.

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45. SEPTEMBER 1977—
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Dolores Del Rio—Exotic Latin Star/cover. Collectors, photos. Hollywood's Latin Beauties. Douglas Fairbanks, Man of the World, photos. Mervyn LeRoy on *Quo Vadis.* Merton of the Movies. Exclusive Photos of Shirley Temple receiving Ruby Award.

46. OCTOBER 1977—Vol. 11, No. 10
Elvis Presley tribute/cover, many unpublished photos. Souvenir issue. Jayne Mansfield's Movie Star Years.

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Mae West Sextette Exclusive Photo Collection, Personal interview, Mae reveals glamour secrets, leading men, her life and beliefs. "Texas Detour," Patrick Wayne.

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The Gorgeous Lana Turner/cover. Her new career, Lana's untold story by her stand-in. Photo gallery. AFI Honors Henry Fonda. Stars & Their Stand-Ins. Great Vamps of All Times. That Was Coop (Gary Cooper). Unusual Facts About Academy Awards. Filmoteca, Spain's Bullfight Filmmaker. Filmex 1978.

52. MAY 1978—Vol. 12, No. 4
The Great Garbo/cover. Photos & features by Harriet Parsons. The Time I Saw Garbo . . . Jack Oakie. 1978 Update on Garbo. Lee Graham. Cover photo a rare collector's item. Neil Simon tribute. Movieland Guide, 16-page '78 update on where to go, what to do, etc. Maps—Hollywood Landmarks, Free TV Tickets & more.

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Alan Ladd & His Legacy/cover. Photos & stories. Keyhole Portraits Ladd, Veronica Lake. Madeleine Carroll, Recluse in Spain. Queen of the Fans. David Niven's 89th Film. Patricia Morrison career/interview.

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The Hollywood Rebels, ***Montgomery Clift-Liz Taylor***/cover. Excerpts & stories from autobiographies. Brando interview & Cauliflower Alley Heroes. Lana Turner Interview. The New "Bs." James Whitmore.

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Shirley Temple. Her films, her fan club. Storybook Photo Memories. Movie Moppets of Yesteryear. Marie Dressler. Frances Drake. Pat Buttram. ANTA Astaire Awards. Ultimate Movie Quiz.

59. FEBRUARY 1979—Vol. 12, No. 11
The eternal ***Marlene Dietrich.*** Kim Novak—Collectors Photos. Frank Capra, Director Series. Judy Garland Auction Memorabilia. Golden Era of Radio & TV. Edward G. Robinson Collection. The Thalians & more.

60. MARCH 1979—Vol. 12, No. 12
Judy Garland. Judy's No. 1 Fan. An Affectionate Portfolio. Judy's Photos. "That Elusive Rainbow." The Singing Star Greats, Souvenir

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61. APRIL 1979—Vol. 13, No. 1
Cary Grant & Ingrid Bergman, Personal Interviews. James Cain, Writer-Director Series. Hattie McDaniel, Oscar Winner. British Movie Card Collection. Pickfair Party. Golden Globe Awards.

62. MAY 1979—Vol. 13, No. 2
Katharine Hepburn & Spencer Tracy, A Quarter Century of Togetherness. A Visit With William Powell. Loy & Powell—Then & Now. Hollywood's Great Romantic Teams. Eleanor Parker—Above & Beyond. Golden Era Radio & TV—Pictorial.

63. JUNE 1979—Vol. 13, No. 3
Humphrey Bogart & Lauren Bacall. The Bogie Cult. Excerpts, Bacall's new book, "By Myself." The Warner Stars—50 Years. Fate Warner Actresses. Kay Francis. Ann Sheridan. Shirley Temple Today. Warner USC Tribute. Summer Preview—So. Calif. Amusement Attractions.

64. AUGUST 1979—Vol. 13, No. 4
Tyrone Power. The Secret Life of Tyrone, A Dedicated Artist. Gina Lolobrigida's 2nd Career. Groucho—"I Must Be Going." Sophia Loren—Life and Loves review. Mary Pickford Memorabilia. Lillian Gish Honored. Kendall's Movie-Script Life. Hanover St. Bash. Story of Evelyn Keyes. John Wayne Tribute.

65. SEPTEMBER 1979—Vol. 13, No. 5
Sinatra & Gene Kelly. The legendary Song & Dance Men. Born to Dance Memory Portfolio. Ann Miller—"I Danced with Astaire." Out of the Chorus Line. Scrapbook Unpublished Photos '30s & '40s (Song and Dance Men). My Fair Lady (Audrey Hepburn) Returns to Screen. Portraits—Chevalier, Dick Powell. Early Musical Gems. Historic Theatre Renaissance.

66. OCTOBER 1979
Vol. 13, No. 6
Ava Gardner - beauty in exile. Her own Carolina museum, yesterday & today photos, James Mason, Frank Capra Jr., Van Johnson-the good old days are today, Rod Taylor, Jodi Gilbert, Angela Greene, Dick Foran, Starring Power, Massey, Flynn, Sanders, TV and Radios Golden era photos, biogs.

67. NOVEMBER 1979
Vol. 13, No. 7
MGM "More stars than there are in heaven" also 40th Anniversary ***Wizard of Oz collectors special,*** The Wizardary of Oz, Judy's Journey to Oz, loaded with photos. MGM Movie Classics, rare stills. The MGM Look, MGM Girls, "Goodbye Nostalgia" Powell, Reynolds, Cyd Charisse, Ann Miller, and Van Johnson's love affair with the fans, Jean Harlow, James Stewart, Robert Taylor, Robert Montomgery.

68. DECEMBER 1979
Vol. 13, No. 8
Deanna Durbin Holiday cover, the star who traded fame for obscurity, Yesterdays Teenagers & photos, Holiday Memories pictorial, Britain's favorites, Bebe Daniels and Ben Lyon, Joan Blondell remembers, Rita Quigley, Jean Seberg, a restless heart, Stars and their pets, oldtime photos, The Thalians party, Tony Curtis, "the sweet smell of success," Last hurrah for Gracie Fields.

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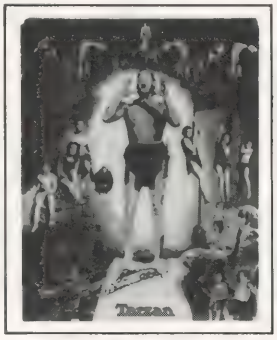

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STARS & THEIR PETS

For the past fifty years or more the roster of animal stars has sparked on the theater marquees around the world in lights as bright as those of their two-legged luminaries. Here are a few of the noted scene-stealers you will doubtless remember.

Tal Kaligher, a longtime Studio subscriber and writer of several articles which have appeared in this magazine, has sent in this interesting photo collection of stars and their pets and animal stars who have become famous . . . from the thirties, forties and later.

Ed. note: There are forty-four old photos in this collection. They will be published in several issues of HSM. Watch for them as they are all prize pictures from the Tal Kaligher personal collection.

"Actors & Others"—Dogs best friends

Dogs have long been considered man's best friend. A little more than three years ago, a group of people who were concerned about the welfare of animals got together to discuss setting up some such organization. Among that group was Doris Day and the organization that was born out of countless meetings was Actors and Others for Animals.

As the organization grew, the purpose grew. "Actors and Others" adopted a board of directors to plan fund-raising events which would provide financial backing for an educational program in the welfare and care of animals.

Holliman wasted no time in rushing over to volunteer his help.

"My involvement with Actors and Others started out with my own involvement with animals," admits the 21-year veteran of stage, screen and television.

"It is very disconcerting to see helpless animals wandering around without tags on. There's no way to get them back to their owners.

"I seemed to always be finding stray dogs. I personally have six, all large, mostly shepherds. They were abandoned animals. I found one that had just been run over in the street. His leg was nearly severed. I found one on the freeway suffering from a crushed pelvis."

Then Earl found Actors and Others for Animals.

One of the main events of the organization is its Celebrity Fair which is used solely for the purpose of raising money to help pay veterinary bills and find homes for stray animals. To date, Actors and Others for Animals has helped house more than 10,000 animals.

"We're also in business to help ease or prevent cruelty to animals wherever possible. We are not currently set up for direct animal rescue work. We have no kennels. But in the future, we look forward to that kind of aid as well as investigating ways that scientists can conduct their research without using animals," says Holliman.

If dogs could talk, they would probably say that Earl and others who belong to "Animals and Others" without a doubt are dogs' best friends.

Earl Holliman

There'll be no future tire worries for starlet **Marie McDonald,** who is the proud possessor of a four-day-old colt, **Jamimma.**

Noted film producers and globe trotters **Osa and Martin Johnson** (early '20s) returning to New York from a trip to film the cannibals of the Solomon group, with their pets, a gibbon and an orangutang.

Baby Leroy, the clever little movie actor, had the thrill of a lifetime when he washed down a trained elephant.

Early autographed photo of **Mary Pickford** with her four new puppies.

Ruth Nell, young Warner Bros. player, brings her pet cockatoo to work with her on the set.

This is **Christine** taking a coffee break. She has comfortably settled herself on **John Hansen's** chair on the set.

Glenda Farrell, Warner Bros. star with her pet Siamese cat. Photo taken 1934 in her home.

Herman the Pigeon muscles in on a tender love scene between **Glenn Ford** and **Debbie Reynolds** in MGM's *The Gazebo.*

Merle Oberon and her pets (1946) in her Bel Air home. Stretched out is her pedigreed chow. **Luke,** and her angora cat, **Amber.** The two get along famously.

Weedy, a trained rooster, made his debut in **Linda Darnell's** starring film *Star Dust.* He was presented to Linda as an Easter chick and has had the run of her house.

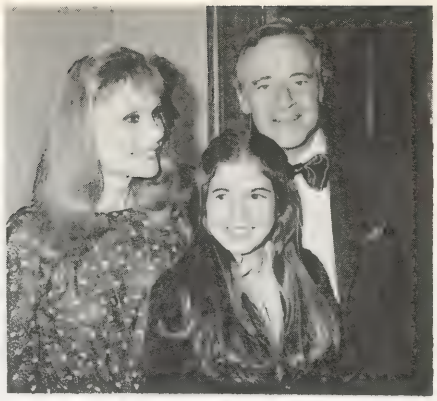
Continued to next month.

On the Scene

By Lee Graham

THE THALIANS
PRESENT

"COMEDY TONIGHT"



The Lemmon family.

Jack Lemmon makes his acceptance speech backed up by Henry Fonda, Lucille Ball, Edie Adams, June Allyson, Ray Bolger, Debbie Reynolds and Tony Curtis.

Lucille Ball, Gary Morton and Gloria De Haven.

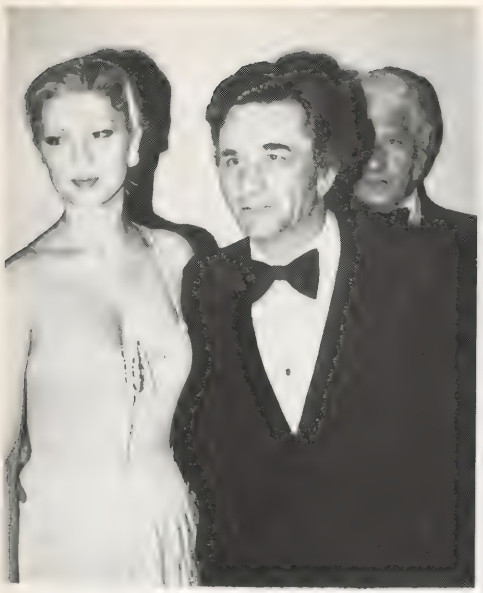
Shelley Winters and new boyfriend, Hunt Fisher.

Oh what a night it was! With proceeds totaling $240,000 going to the Thalians Community Mental Health Center at Cedars-Sinai, the Thalians out did themselves with "Comedy Tonight" honoring Jack Lemmon as "Mr. Wonderful." The greatest turnout of celebrities in Hollywood charity's history were at the Palladium to pay tribute to Lemmon *"who had* to be an actor because the only other thing he could do is play piano in a whorehouse." ★

Photos courtesy of Thalians and Yani Begakis

A frightened Jack Lemmon is "sawed in half" by Judy Carter.

Thalians prexy, Debbie Reynolds, doing a whirlwind number with her dancing boys.



Shera and Peter Falk.

Jean Simmons and Gene Kelly.

Virginia Mayo, back from a 6-month Vegas engagement, and Lee Graham.

Cindy Williams and Penny Marshall, (Laverne & Shirley).

TV's Audra Lindley and David Graham.

Vivian Blaine and Stuart Clark.

The Village People.

Oscar winner Louise Fletcher and Broadway actor Jim Seacrest.

Thalians Chairman of the Board, Ruta Lee, with Charles and Jill Bronson.

LEE GRAHAM ... MAN ABOUT TOWN

Eleanor Powell has been popping up all over lately. She's shown here at her first industry appearance in fifteen years introducing dance numbers from great musicals at the Academy of Motion Picture Arts & Sciences.

Following her great solo act at Studio One's Backlot, **Maxene Andrews** is joined on stage by good friend, **Martha Raye.**

The best entertainment news of the year! **Gene Kelly** will dance again on the screen for the first time since "What A Way To Go" 15 years ago and before that "Les Girls" 22 years ago. It won't be the hard-driving athletic style which made him famous, but in "Xanadu" Gene will do a jazz number with Olivia Newton-John in a glitter sequence. And he'll also roller skate.

The above information was gleaned at Universal's cocktailery at the Bistro celebrating the start of production on the musical fantasy "Xanadu." Co-starring with Olivia and Gene is Michael Beck.

A trim Kelly has been putting his best foot forward as director and choreographer — with an occasional acting job ("Forty Carats" and "Evel Knievel"). But movie buffs will always remember him for his inventive dancing — tackling everything from classical ballet to buck-and-wing. Welcome back to dancing, Gene!

***

That brings us to the screen's dynamo distaff dancer, **Eleanor Powell.** It was her month. It started when she made her first industry appearance in 15 years introducing a program of dance numbers at the Academy of Motion Picture Arts and Sciences. On the panel with Gene Nelson and choreographers Hermes Pan and LeRoy Prinz, Eleanor took us back for a behind the scenes look at those lush musicals of yesteryear.

On another night, Eleanor's protege, Jeff Parker, hosted a party for her at his hillside home. As a special treat film clips were shown, not only of leggy Ellie, but other guests, like Gene Nelson and Virginia O'Brien.

A week later healthy Ellie was at the Vagabound Theatre for a special tribute with the showing of "Born To Dance" and "Broadway Melody of 1936." With an impromptu dance, she ended the evening saying "Whenever you hear the best of these taps, it's the best of my heart saying 'thank you.' "

***

Bette Midler has come and gone at the Greek Theatre and "El Greco al fresco" may never be the same. To the Midler cult, out in full force, she is to the Seventies what Sinatra was to the Forties.

From the minute Bette, the champ of camp, minced on stage in a kaleidoscope of feathers, she had first nighters giving frequent standing ovations and obvious love.

Although Bette had worked in Jewish reviews in the Catskills and "Fiddler On The Roof" on Broadway, her success actually started in '72 with a stint at New York's Continental Baths. With the boys in the baths, she cashed in on the nostalgia craze and sprang from there to fame with her first album.

Like her contemporary, Barbra Streisand, Bette dramatizes her less than classic looks — and sometimes resembles a squeezed lemon.

It's usual for a party honoring the star to be held opening night. But Bette is no usual. She opted for a soiree on her closing night. And so it was! Chasen's was taken over by Twentieth Century Fox for a midnight bash. The studio has Oscar winning hopes (justifiably) for Bette and her first starring picture, "The Rose."

***

The question on everyone's mind — "How will **Maxene Andrews** perform without her sisters?" The answer — "sensationally." In total command, she proved herself once and for all at Studio One's Backlot Theatre.

Maxene opened with "Bei Mir Bist Du Schon," a Yiddish song which catapulted the Greek Andrews Sisters to lasting fame in 1937. It also added the Andrews Sisters to the vernacular of the Swing Era. They went on to popularize such authentic period pieces as "Bounce Me Brother With a Solid Four," "Rum and Coca Cola," "Boogie Woogie Bugle Boy," "Apple Blossom Times," etc.

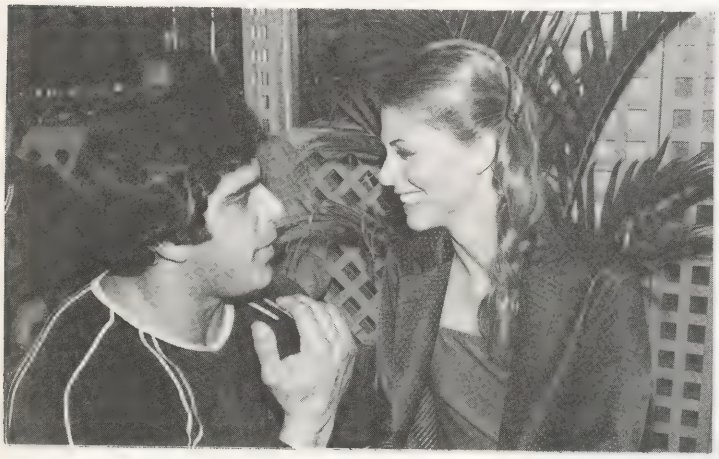
LaVerne Andrews died twelve years ago. Maxene and Patty have been estranged since they closed on Broadway in "Over Here" four years ago. Sooo, this past summer Maxene embarked on a cabaret tour as a soloist. And she's getting standing ovations from coast to coast.

***

"Cause Celebre" had its American premiere at the Ahmanson (Glynis Johns did it in London) and was a tour-de-force for **Anne Baxter,** co-starring with **Dorothy McGuire.** This

Stars of "Xanadu," **Gene Kelly** and **Olivia Newton-John**, at Universal's Bistro bash launching the musical fantasy.
(Photo by Yani Begakis).

At Bistro luncheon announcing film making details under Raymond Chow's Golden Harvest banner were two stars of his films, **Roger Moore** and **Charles Bronson.**



"Incredible Hulk," **Lou Ferrigno,** and "Bionic Woman," **Lindsay Wagner,** at Bistro soiree for Peter Allen following his Huntington Hartford opening.

Bette Midler's leading man in the highly touted "The Rose," **Frederic Forrest,** pays her a visit backstage at the Greek Theatre.

marked the first time the two recently widowed ladies worked together even though they were both under contract to Twentieth Century Fox at the same time.

For Anne it all started when she was 13 making her Broadway debut in "Seen But Not Heard." From there it was a short jump to Tinseltown. Cast in cloyingly sweet roles, she made no great impact until she switched to heavy-lidded Jezebels in the late Forties. Since then there's been no stopping the fine actress whose credo, "See into life, don't just look at it," was a hand-me-down from her eminent grandfather, Frank Lloyd Wright.

For Anne's co-star, success began when she walked into producer John Golden's office and announced, "I've just come from Chicago where I understudied Julie Hayden in 'The Time Of Your Life.' Someone told me you're casting a play." An hour later Dorothy McGuire had the title role in "Claudia" — and she's been a star ever since.

***

"If You Were Wondering" was the number **Peter Allen** opened "Up In One" with at the Huntington Hartford. Most first-nighters indeed were wondering exactly what he does that makes him so successful. Whatever it is, it works. Allen shakes up the audience because no one has the foggiest idea what the songwriter-showman will do next.

Back in the days when Peter was "very square" working with his partner, Chris Bell, the Australian team was seen often on Johnny Carson's show. They broke up in the early Seventies about the same time Peter's marriage to Liza Minnelli broke up. The powers that be on Caron's "Tonight Show" feel Allen is a bit much. Merv Griffin however doesn't mind at all and frequently uses Peter to shock and titillate his unclassifiable but sizeable audience. At a Bistro reception following the opening, Merv was the first to congratulate Peter.

***

International filmmaking plans were detailed by **Raymond Chow** at a Bistro luncheon. Under his Golden Harvest banner a $60,000,000 production slate has been set up including two films with Al Ruddy.

The stars of those films were present at the luncheon. **Charles Bronson** plays Albert Johnson, object of the Royal Mounted Police's biggest manhunt in 1930, based on fact, in "Arctic Rampage." **Roger Moore** will top line "High Road to China" with filming starting in May throughout Europe and the Orient.

***

From Florida comes the sad news that dancing cutie of the Thirties, **Dixie Dunbar,** is losing her eyesight. Dixie, who became anonymously famous in the Fifties as the dancing legs in the Old Gold cigarette commercial, has been married many years to Miami Beach millionaire Jack King. ★

Tony Curtis— Sweet Smell of Success

Upper left, Tony, billed as James Curtis, dances with Yvonne de Carlo in his first picture, *Criss Cross*. Lower left, in his first starring role as *The Prince Who Was a Thief*. At right, Curtis today.

by Anthony Cassa

The classic movie stars of the '40s and '50s are gone. They were film personalities more than actors and were discovered for their commercial attributes rather than thespian ability. Almost anyone could be made to look good. And look good they did. Beautiful, polished, professional commodities of the studio system.

Tony Curtis was one of these. A product of the '50s, he represented the youth of lower-middle-class citizens; offspring of large city ghettos with time on their hands and few coins in their pockets. He represented himself for it was from just such a background he came. He was the kid from the wrong side of the tracks who made good.

Curtis was born in New York City on June 3, 1925, the first of three sons to Helen and Manuel Schwartz. His parents named him Bernard. In 1927 a brother Julius was born. The boys grew up in the Bronx slums with pool halls, gang fights, crime and anti-semitism. Times were hard and their father found it difficult to make ends meet as a Hungarian-born Jewish tailor who knew very little English. They were forced to move a lot and at one time Bernie and Julie were placed in a welfare home until Manuel could afford to support them again.

The two boys were always together. Since Bernie was held responsible for the safety of his younger brother he blamed himself when Julie was killed. The 10-year-old was struck down by a truck with a drunk behind the wheel.

Before his brother was killed Bernie became a member of the gang known as the Black Hand and at twelve was apprehended by the authorities and placed under the supervision of a welfare worker. This man persuaded the youth to join the Boy Scouts. Recalling this period of his life years later Curtis said, "I learned to fight with my hands and feet and anything else that was handy." And referring to the worker, "If it hadn't been for him I might have ended up like a lot of kids in the neighborhood—doing a stretch up the river."

At fourteen Bernie became interested in the movies. He preferred afternoons at the local theater to the idle time formerly spent with street corner gangs. He would dream of becoming a movie hero himself and his favorites were James Cagney, Errol Flynn and Cary Grant. "For a dime I'd sit all day." One could find him up on tenement rooftops acting out his fantasies. He even wrote a letter to Hedda Hopper asking how he might get into the movies.

In 1940 another son, Bobby, was born to the indigent tailor. That year Bernie entered Seward Park High School but thought nothing of playing hookey if he got wind of a film celebrity being in the area.

When he was eighteen Bernie joined the Navy after seeing the movie *Crash Dive*. He signed up for submarine duty just like movie hero Tyrone Power. He was assigned to the U.S.S. DRAGONETTE in the South Pacific. During his Navy stint he was injured loading torpedoes and spent several weeks in a Guam hospital with a temporarily paralyzed leg.

In 1945 the ex-gob returned to civilian life and after a year made an important decision. He used his G.I. Bill benefits and entered the Dramatic Workshop of the New School for Social Research.

From 1946 to 1948 Bernie did stock and took roles whenever they became available. In '48 he was cast in *Golden Boy*. At one point the lead actor became ill and Bernie was temporarily given the part of the Clifford Odets character, Joe Bonaparte. A talent scout for Universal-International happened to see him on one of those nights and thought the young thespian would make a good candidate for the studio's training program which included horsemanship, fencing, voice and so forth. He was offered a seven-year contract at $75 a week and headed for the Golden State.

The studio public relations man

had a new name for Bernie—James Curtis and this was how he was billed in his first film, **Criss Cross** ('49), in which he played a jitterbugger. Bernie wanted the name Anthony Adverse so they compromised and came up with Anthony Curtis.

In *City Across the River, The Lady Gambles* and *Johnny Stool Pigeon,* Anthony played hoodlums. Then came two westerns, *Winchester 73* with James Stewart, and *Sierra* with Audie Murphy. At the premiere of *Sierra* ('50) in San Francisco, Anthony was given the wildest applause. Later he told the press, "I couldn't understand it . . . I hadn't done any acting. Then I realized that people can like you just because of your looks or personality. An odd experience for a guy who had never been accepted in his own neighborhood."

Another role as a hood followed in *I Was a Shoplifter* and then he played an outlaw in the western *Kansas Raiders.* During this period Curtis was the continual brunt of jokes because of his hair and style of clothing. Studio employees would play tricks on him like locking him in the steam room or putting sleeping pills in his milk.

Anthony was getting thousands of fan letters, asking for his locks. There was a contest and some 200 thrilled teenagers got to talk to him on the phone. Studio executives, seeing they had a potential money-maker on their hands, decided it was time to star him in his own film. Now known as Tony Curtis, they made him a star with *The Prince Who Was a Thief* ('51) costarring Piper Laurie. As anticipated the girls went wild and Tony was given breakaway suits to wear on personal appearance tours.

However, Tony was in love, not with all the girls but with one girl—Janet Leigh. She was an established MGM star when they met and neither studio encouraged the romance between them. Universal thought marriage would hurt their new star and others accused Tony of riding to success on Janet's skirts. Nevertheless, they were married on June 4, 1951, in New York City. Jerry Lewis was best man.

In 1952 Curtis began his career in earnest as the studio tried him out in a variety of roles. In *Flesh and Fury* he played a deaf mute pugilist; *No Room for the Groom* was a comedy; another swashbuckler, *Son of Ali Baba,* again with Piper Laurie; and then his first loan-out, to Paramount, for *Houdini* ('53), Curtis in the title role. His leading lady was his wife. He was now getting $1,500 a week.

It was back to Universal for *The All American* as a collegiate football star; *Forbidden* as another hood; *Beachhead* ('54) a soldier; *Johnny Dark* as an engineer who designs and drives a fast car and wins Piper Laurie; and then another swashbuckler, *The Black Shield of Falworth* ('54) with Janet Leigh.

His lively drag capers in *Some Like It Hot* with Jack Lemmon uncorked Tony's bubbly comedic talents.

In '54 the Curtises expected the birth of their first child but Janet suffered a miscarriage.

Next a musical, *So This Is Paris,* a story of three American sailors on leave in which Tony sings and dances. Of course "Paris" was the Universal back lot but the film was enjoyable.

In *Six Bridges to Cross* ('55) Tony is again a gangster, this time out to rob Brink's. The story covers his life from childhood and Sal Mineo plays the character as a boy. After another swashbuckler, *The Purple Mask,* Curtis returned to the ring in *The Square-Jungle.* The *Hollywood Reporter* gave him a good review stating, ". . . he is a fine dramatic actor indeed."

While rumors flew that the Curtises were having anything but marital bliss Tony began his psychoanalysis sessions which lasted four years and cost him $30,000.

In 1956 Curtis was given the third top lead in *Trapeze* (U.A.), a film that caused people to regard him as a serious professional. His costars were Burt Lancaster and Gina Lollobrigida. Of Lancaster, Tony said, "What an actor! In my scenes with him I had to watch out, protect myself."

On June 17, 1956, Kelly Lee Curtis was born and Janet announced she would not work until the baby was six months old.

After *The Rawhide Years,* in which he plays a riverboat gambler, Tony was seen in *Mister Cory* ('57) as a young man who leaves the Chicago slums in an attempt to climb the social ladder. Next came *The Sweet Smell of Success* (U.A.) again with Burt Lancaster. The actor got his best review so far for his portrayal of the creepy, small-time press agent. Said the Washington, D.C., *Star:* ". . . first-rate acting." In *The Midnight Story,* Curtis is a cop out to get the murderer of the priest who reared him.

Curtis made his television debut on GE Theater and then went to work on *The Vikings* ('58) with Kirk Douglas and Janet Leigh, followed by *Kings Go Forth* with Frank Sinatra and Natalie Wood, both for United Artists. In the latter he plays a spoiled rich boy who wins then rejects a young woman (Wood) he learns to be of mixed blood. Off screen Tony joined Sinatra's Rat Pack, aka the Clan.

The Defiant Ones (U.A.) teamed Curtis with fine black actor Sidney Poitier. They play racist convicts who

His performance in the gangster film, *Lepke* (1975), gave Tony's career a needed boost proving he had matured as an actor and a personality. He's currently in rehearsals for Neil Simon's *I Oughta Be in Pictures,* opening in Los Angeles Jan. 17 en route to Broadway.

escape on their way to prison. The gimmick of the film was to have the two chained to each other. Tony was nominated for best actor but lost to David Niven for *Separate Tables.*

Four comedies followed: *The Perfect Furlough; Some Like It Hot* (UA '59), Billy Wilder's classic drag show in which Curtis affects a Cary Grant; *Operation Petticoat* with Grant; and *Who Was That Lady?* (Columbia '60), his final outing with Janet Leigh.

He was next seen in *The Rat Race* (Paramount), a good drama with Debbie Reynolds; the big-budgeted *Spartacus;* and then a comedy-drama, *The Great Impostor,* based on the true life adventures of Ferdinand Demara, Jr., who impersonated several types of professional people. It was a perfect Curtis part.

He was good in the biofilm *The Outsider* ('61) in which he portrayed Ira Hayes, the Pima Indian who helped raise the flag on Iwo Jima during World War II. *Taras Bulba* (UA '62) was filmed in South America with Christine Kaufmann as his leading lady.

By now his marriage to Janet was beyond saving and they were divorced in 1962. Janet got custody of the children. The next year Tony wed Ms. Kaufmann in Las Vegas. He was 37, she 18.

From 1962 to 1967 Tony made comedies: *Forty Pounds of Trouble; Wild and Wonderful,* with his new wife; *Goodbye Charlie* (20th); *Sex and the Single Girl* (WB); *Boeing Boeing* (Para); *Not With My Wife You Don't* (WB); *Arrivederci, Baby* (Para); and *Don't Make Waves* (MGM). Somewhere in between these he made *The Great Race* (WB) and *Captain Newman, M.D.*

The marriage to Christine Kaufmann was not destined to last and they divorced in 1968. The union had produced two children, Alexandra and Allegra. That same year Tony wed model Leslie Allen; she was 23, he 43.

Of the 150 tryouts for *The Boston Strangler* (20th, '68) Curtis got the role by altering his looks with makeup and sending photos to the director. In this film he portrays the insane Albert De Salvo, a murderer of thirteen Boston women. He was good in the part but the film suffered from an overuse of the annoying split screen technique.

Tony hammed it up in three more comedies: *Monte Carlo or Bust* (Para '69), *The Chastity Belt* (Seven Arts), *Suppose They Gave a War and Nobody Came?* (Cinerama '70), then another adventure film for Columbia, *You Can't Win 'Em All,* a profound, although understated, title indeed.

After a TV movie, *The Third Girl From the Left* ('73) with Kim Novak, Tony began his first TV series, *The Persuaders* with Roger Moore. It lasted two seasons.

In 1973 Leslie Allen gave birth to Tony's first son, Ben Anthony. He obtained custody of his two daughters from Ms. Kaufmann.

Tony went on Broadway in a play called *The First Offender.* When it played in Boston as *One Night Stand* playgoers called it "filthy"; "insulting" and "trash." After that the actor turned author with two novels, *Julie Sparrow* and *Kid Andrew Cody.*

He did *The Count of Monte Cristo* for TV and in 1975 he played the infamous gangster Louis Buchhalter in the film, *Lepke* (WB). He was seen in the Robert De Niro starrer, *The Last Tycoon* (Para '76) and then in the atrocious *The Bad News Bears Go to Japan* ('79) after his *McCoy* TV series ended. His latest series is *Vegas* in which he has a continuing although not the top starring part.

Tony Curtis is a man of the present day and does not care about the past. He is quite outspoken on many subjects.

On the Oscars: "[They] can take it and shove it."

On wives: "When you get older you realize that a woman is much more than a love object."

On Hollywood producers: "If I had my way I'd load [them] into a truck and drive them into the middle of the Pacific."

On reviews: "I read absolutely nothing about show biz."

On himself: "I try to be very candid and honest with everybody I deal with." ☆

Footsteps, which she barely remembers today.

Some studios like Monogram actually incorporated a publicity campaign into their modest production costs. A picture like *Woman in Bondage,* starring Gail Patrick, H.B. Warner and Nancy Kelly got the full treatment. It was during its out-of-town opening that Rita became aware of the attraction the general public had for the Hollywood personality. People she had never met before in her life were vying for her attention. "One solemn-looking man came up to me and said how much he enjoyed my performance. Before he left he put his card in my hand. I didn't have time to look at it right at the moment. Later I found it all crumpled up and I saw the name: Al Capone."

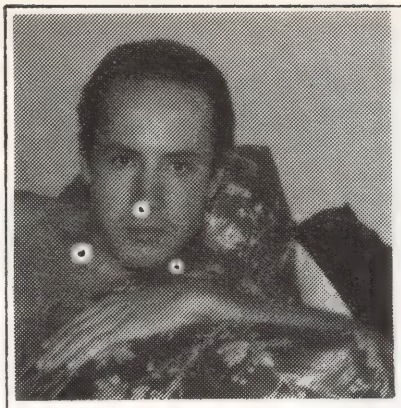
Later this same year Rita toured with Mary Boland in a play entitled *Meet the Wife,* directed by Russell Lewis.

"My agent called and said I was up for a lead in a picture at Paramount." When the script arrived the title was a slight disappointment: *Henry Aldrich, Editor,* starring Jimmy Lydon. "I was Henry's girlfriend and all I did most of the time was look moon-eyed up at him while he tried to run a newspaper."

Then late in the '40s a big one came in Rita's direction. She was offered only a small part in *The Howards of Virginia,* directed by Frank Lloyd at Columbia, but she would be appearing with Cary Grant, Martha Scott and Sir Cedric Hardwicke.

The picture was not exactly a financial success but at the time everyone felt it would be a blockbuster for the studio. For Rita it was the ultimate thrill. "Cary Grant would always use double-talk on us between takes. He'd come over and start a conversation of mixed-up words. At first I thought I was losing my sense of hearing because he would never smile while he was doing it and all his words sounded so very serious to me."

All of those times are marvelous memories to Rita Quigley today. Perhaps if she had not married someone outside the industry and continued to bounce from one picture to another through the years her name might have eventually been planted on that celebrity walk on Hollywood Boulevard. She doesn't regret her decision to become a mother and finally a grandmother one bit, although once in awhile some of those exciting scenes on the sets will come back to her and for just a little while she would once more like to feel the heat of those overhead klieg lights and the commands from the director seated somewhere out there in the darkness. ☆



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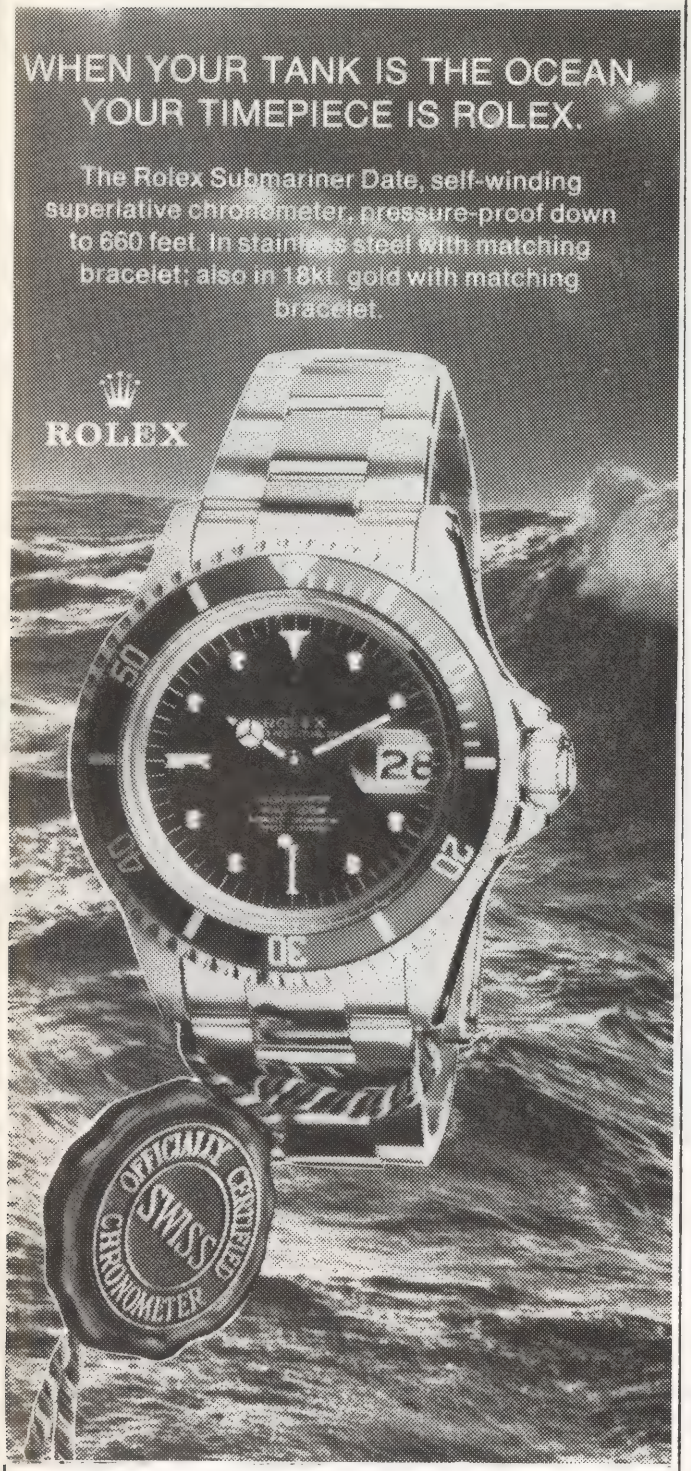
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Bebe Daniels & Ben Lyon Continued

the fortitude of the Lyons. The couple remained in dismal, austere, besieged London throughout the war when not a soul among *Hi Gang's* weekly audience of thirteen million would have begrudged them the comfort, safety and sunshine of Southern California.

As Lyon later explained, "Bebe and I, we were destined to do a job. We just did it."

Hi Gang was a situation comedy with musical interludes. It was a tangible, and therein lies part of the show's enormous appeal. At the height of the blitz, with fearful casualties in his ranks, the Briton knew not if he'd even be there tomorrow; or if his house would be there. But he knew *Hi Gang* would be. Right there, Sunday night at eight. It never failed, not once, through five years of war.

Porcine Luftwaffe chief Hermann Goering was fully aware that the BBC's London headquarters in Broadcasting House was the nerve center of a united people at war. The building was hit three times, once during a rehearsal of *Hi Gang*. But "The Beeb" carried on—and so did the Lyons.

To British listeners, all American women were Bebes. Her Gracie Allenish character in *Hi Gang* stereotyped the U.S. woman as slightly potty but with a latent inflexibility which meant she usually got her way with slightly pompous, good-natured Ben.

It was Ben Lyon himself who introduced *Hi Gang* each week. The show's opening format never varied. Indeed, nobody wanted it to. Ben would stroll onto the stage of the blacked-out BBC studio and up to the microphone. "Hi, gang," he'd call out. "Hi, Ben," yelled back the studio audience and umpteen million war-weary citizens from basements, cellars and air raid shelters throughout the land.

For the next hour, at least, the deprivation of war assumed ancillary status.

Hi Gang was the first radio show to poke fun at Hitler. Fuehrer-baiting was Vic Oliver's specialty. The Viennese refugee, with his Jack Benny-esque fiddle which, one suspects, he could play virtuoso like his counterpart from Waukegan, obviously relished the anti-Hitler quips he delivered in his definitive mid-European accent. A stage, radio, movie and music hall performer for forty years, Oliver died in 1967.

Dallas-born Bebe Daniels was beautiful, black-haired, dark-eyed and volatile. After a successful career in silents, she brought her pleasing soprano voice into talking pictures, scoring a big hit in 1929 in *Rio Rita*. After John Boles sang Harry Tierney's haunting title song to her in *Rio Rita*, Bebe adopted it as her signature tune. The BBC Orchestra always played it when she came on stage for *Hi Gang*.

Ben Lyon's movie career fizzled out after a promising start in Howard Hughes' *Hell's Angels* in 1930, the film which introduced blonde bombshell Jean Harlow.

Despairing of further opportunities in Hollywood, the Lyons went to Britain in 1936 on a variety tour. They decided to stay. And their widely acclaimed vaudeville act led to more movies—and radio—and *Hi Gang*.

When Bebe died of a stroke at their London home in March 1971 at 70, her death rated the barest of mentions in the American press. But London's tabloid *Daily Mirror* ran a feature under the banner headline GOODBYE BEBE; AND MANY THANKS FROM ALL OF US.

Ben Lyon subsequently returned to the U.S. In 1972 he married another leading lady from the late '20s and early '30s, Marion (Rebecca of Sunnybrook Farm) Nixon whom he'd dated back in the days when he was an extra.

Lyon became head of casting at 20th Century-Fox. Among his credits was the discovery of Marilyn Monroe.

Seventy-eight-year-old Ben died early in 1979 of a heart attack aboard the liner QUEEN ELIZABETH while he and Marion were on a Pacific cruise. Lyon had been entertaining passengers with talks on his long career in show business.

The *London Sunday Mirror* reported his death with the headline: IT'S FAREWELL TO BEN OF THE LOVABLE LYONS. The paper went on to lament: "There will never be another radio show like Hi Gang, starring Bebe Daniels and Ben Lyon—the American stars Britons loved."

A group of the Lyons' London admirers is currently preparing a petition. It wants the BBC to mount a plaque to Bebe and Ben outside Broadcasting House.

A line of Rudyard Kipling's is to be included: "Lest We Forget." ☆

Leslie S. Carter, a former resident of London and now presently living in California, brings HSM readers this nostalgic story on Ben Lyon and Bebe Daniels. Mr. Carter has written for the L.A. Times, Soccer American *and* Modern People Newsweeks *here in the U.S. He also wrote a series on capital British murder cases for* Reveille *which was used as a basis for radio and TV dramas in England. Any old friends in the industry may reach Mr. Carter by calling 1-714-529-8285 or by writing this magazine.*
—Editor

Nick Washington (right) motion picture music editor and owner of the new **Nick's Restaurant** in West Los Angeles, welcomes producer George Pal and his wife Zsijam at dinner. Nick's is at Westwood Blvd. and National, with another Nick's Restaurant opening soon in Rolling Hills.

Aux Delices, five times in a row Holiday-Travel magazine award- winning French restaurant, Sherman Oaks attracts celebrities. (Shown) Maitre d' Frank (standing) greets actor Victor Mohica and lovely Maria Leyva who recently dined in the charming restaurant.

At **La Strada** — owner Carmelo Manto (right) greets Cornel Wilde and his wife, former actress Jean Wallace, at the Thalians Presidents Club "Night in Italy" party at the Los Feliz Blvd. restaurant. There's entertainment here — opera to Broadway show tunes — by the La Strada Singers, and fine Italian cuisine.

At **Forty Carrots, Jr.** — Gloria Lloyd Roberts (right) daughter of the late Harold Lloyd, and Frances Martin daughter of the late Columbia Studios producer Ralph Staub, were among the luncheon diners at the popular "healthy food" restaurant. There's also a Forty Carrots in South Coast Plaza, Costa Mesa.

Television and radio personality Hilly Rose, (seated center) was hosted at dinner for the introduction of his new book. Hosting was Colonel John Lee, (standing) owner-host of Colonel Lee's **Chinese Szechuan restaurant** in Encino, and joining in the congratulations are (1) Mary Rose (Mrs. Hilly Rose) and (r) Mrs. John (Nancy) Lee.

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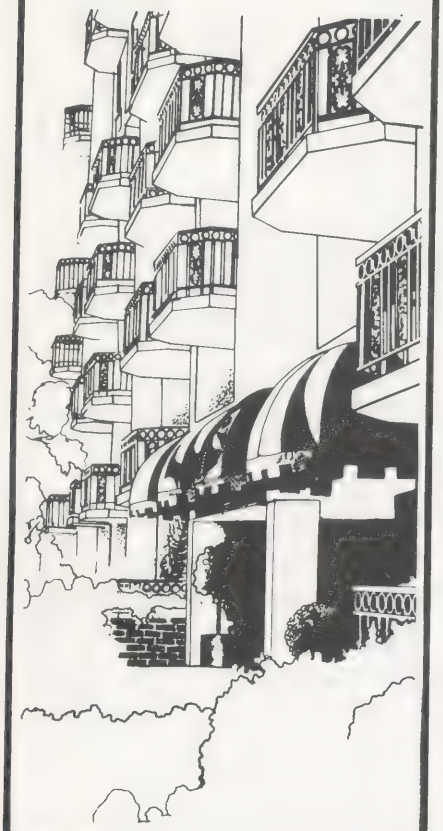

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Celebrity Dining

Geni Charlesworth

Quite a few of the touring English rock groups seem to make *Oscar's Wine Bar & Restaurant* on Sunset Strip their favorite dining spot when in town. Not surprising because *Michele Tooth,* the attractive English lass who is co-owner of the charming Art Deco designed dinery, formerly managed some very popular London restaurants. She creates and supervises all the English and continental cookery so if you're pineing for "Bangers and Mash" or the traditional steak and kidney pie, you'll find it at Oscar's dinner or luncheon.

***

At the *Joy of Tempura* in Woodland Hills, longtime TV and radio personality, *Philip Norman* with his pretty wife, *Helen Itria Norman,* current prexy of the Hollywood Women's Press Club. The popular Japanese restaurant now has a lively Sushi Bar as well as colorful dining rooms and Tempura Bar. Private parties up to eight may enjoy the Tatami Room by reservation.

***

Chic lady and her handsome actor husband, *Marion Lederer* with *Francis* in for a quiet dinner at *Michael's Canoga Inn,* Canoga Park. Mrs. Lederer promises some beautiful Christmas collectibles, artwork and folk creations from the fascinating old Canoga Mission Gallery out that way on Sherman Way.

***

La Villa American restaurant on Melrose Avenue was a lively night recently with owner-host Roger Castro tending to the appetites of Whittier Wine & Food Society headed up by founder Marylee Otteman. Special guests were actress *Lucile Benson,* Hollywood Chef Vern Lanegrasse and writer Walter Wood.

Among the celebrities dining recently at *Emilio's* on Melrose Avenue were *Danny and Rosemarie Thomas, Martin Balsam* and *family, Don Knotts* with friends, and *Telly Savalas* with his family.

Linda Blair was among the diners at Ali Rabbani's beautiful *Marrahesh* in Studio City. So were Composer *David Rose* and wife *Betty,* and lovely *Barbara Eden* with a group of friends.

***

Mary Ann Gibson welcomed back from her long stage appearance this

summer in Las Vegas by show biz chums at Aux Delices in Sherman Oaks.

Paul Monad, genial owner-host of the charming Paul's French Cuisine. *Le Petit Montmartre* on Riverside Drive in Toluca Lake offers superb French specialities for luncheon and dinner. Now, he's added jazz and a bit of Dixieland on Thursday, Friday and Saturday nights. . . . . .The jazz is from 9 p.m. and dinners and cocktails from 5:30 p.m. — dinners until midnight Friday and Saturday; Thursday until 11 p.m.

***

Up the street to *Femy Cramer's* place — dancing, disco and whatever plus entertainment, too, in the Copra Showroom from 9 p.m. Cantonese chow and exotic drinks from 5 p.m. *Bo Donaldson* and the *Heywoods* in for the Holidays through Christmas and New Years.

At *Ho Toy's* in Sherman Oaks, *Verne Lanegrasse* hosting a party for *Stan Kann* before the dapper comic left for Canada to finish more segments of his TV show, "Stan Kann."

Jack Cohan, "That Cheesecake" lady sampling the Japanese fare at the popular *Mikado Japanese* with award-winning producer, *Stanley Margulies* and pretty wife, *Lillian.* The Mikado is on Riverside Drive just a pool across from the Mikado Best Western Motor hotel, a favorite for many visitors to the Southland and particularly convenient to the movie studios and Universal Studio tours.

***

Shelley Winters birthday partied at *Orlando-Orsini* on West Pico Blvd. Old friends from Rome attending included *Martin Balsam's.* Balsam is Carroll O'Conner's partner on the new TV series "Archie Bunker's Place."

***

Beautiful *Francine York* (she plays Queen Medusa in new CBS-TV children's show "Jason of Star Command") celebrating her birthday at *Nicke's* in Westwood with chums *Mary Meade* and husband *Dick Bremerkamp,* Assistant Director of TV's Happy Days.

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Last Hurrah for Gracie Fields

The death of Gracie Fields, veteran queen of Britain's music halls in the 1930s and one of her country's most beloved entertainers, was a tragic shock to her myriad of fans here in America. She died September 27 in Capri, Italy.

This writer had kept in touch with Gracie for many years. Her last piece of correspondence was received a few weeks after Christmas of last year. "Bless you Jess and many thanks for your card," Gracie penned. "Your nice calendar and Christmas card was received and since I have been absent from home had to get out and buy every decent card and almost every postal card in Capri. You see, I've been working at my old job, singing on television. I still can sing good and loud and although I'm 81 in person I feel like 30 in spirit."

Born January 9 at Rochdale in Lancashire, England, she had a very close and unhappy acquaintance with poverty. At the age of six she was singing on the streets of the mill town for pennies. Thanks to a retentive memory she picked up tunes and songs during brief backstage visits and practiced them at home. When she was fifteen she applied for a chorus job but was turned down as "not the type." She then got a job in one of the textile mills but even hard work could not keep her from singing to her fellow employees and this eventually led to her being fired. In 1914 her first really important success came unexpectedly when she was cast in *Mr. Power of London.* The play finally reached London and Gracie Fields was in the race for good. About this time she married Archie Pitts, theatrical agent and director, and under his trained and watchful eye her star continued in the ascendant.

Before coming to America she had played in *By Request,* a show that ran for three solid years in London. In 1928 she achieved the desire of every performer, a command performance before the late King George V and Queen Mary. In 1931 she entered films, making her debut in *Sally in Our Alley,* which was followed by a succession of productions which enjoyed huge popularity throughout the British Empire. Later she was signed by 20th Century-Fox to make films both here and in England.

Gracie's first appearance in the United States was in a vaudeville act at the Palace Theatre in New York in 1930. The following years she devoted to films and appeared in *We're Going to Be Rich, Smiling Along, Stage Door Canteen* and *Holy Matrimony.* Her last film in the states was *Paris Underground,* produced in 1945.

A personally autographed photo by the one and only Gracie Fields to her friend Jess L. Hoaglin.

Divorced from Mr. Pitts in 1939, she was married the next year to Monty Banks, a producer. After his death in 1950, Gracie retired to Capri and there met and married Boris Alperovici in February 1952.

Gracie made her last public appearance in February when she was made a Dame Commander of the Order of the British Empire at Buckingham Palace. But to all of her endearing fans Dame Gracie Fields will always be remembered as "Our Gracie." —*Jess L. Hoaglin*

DAME GRACIE FIELDS HONORED BY QUEEN ELIZABETH, CELEBRATES 81st. BIRTHDAY HERE

Tuesday, January 9th, 1979

HOLLYWOOD—Dame Gracie Fields, International star of stage and screen, was accompanied by her husband Boris Alperovici, when she arrived three weeks ago to do the Merv Griffin Show.

Long the idol of the British Music Halls, Gracie Fields celebrated her 81st. birthday last Sunday when a champagne party was given in her honor at the Ambassador Hotel. Over a thousand persons attended. She was presented to her legion of admirers by the British Consul General, Mr. T.W. Aston, after which she shook hands, chatted and autographed pictures and record albums for her many well-wishers. She also sang several of the songs she made famous during her long and brilliant career.

Although the celebration was held on Sunday, January 7th in order that people could attend, her actual birthday is today, Tuesday, January 9th, which will be celebrated by a quiet dinner party in her suite at the Beverly Wilshire Hotel.

Next week she and her husband return to their home on the Isle of Capri. Gracie Fields was made Dame Commander of the British Empire in Queen Elizabeth's New Year's Honours List. (Dame Commander is the feminine equivalent of knight.)

Dame Gracie Fields received the award at an investiture ceremony at Buckingham Palace. The insignia was bestowed upon her by the Queen Mother Elizabeth in the absence of the Queen, who is touring the Middle East.

Dame Gracie Fields and Hollywood feature writer Syd Drewett, family friends for 52 years, enjoy a re-union at the Ambassador Hotel, Los Angeles, during the star's 81st. birthday celebration.

Photo by Robert Brown

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Los Angeles Times
August 6, 1962

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always available. 1930's onwards. $1 air lists. W. Hogg, 22 Burgoyne Road, London N41AD, England (12-2-3-4-'80)

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WANTED TO BUY

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WANTED: SCRIPTS or SCREENPLAYS of Horror & Western Movies. Original or good photo copies. G. Zastava, P.O. Box U, Adams, Wisc. 53910. (11-12-'79)

WANTED: Anything on Peter Noone (Herman's Hermits) Please write Vickie Tillinghast, 5000 Butte St., #251, Boulder, Colorado 80301. (11-12-2-'80)

WANTED: Recent photos/info on Paulette Goddard, Alan Dee, 9495 Tropico, La Mesa, Calif. 92041. (11-12-'79)

Will trade clippings of your favorite for same of: Carmen Miranda. Also wanted old radio magazines (before 1950) or anything on Fibber McGee and Molly radio program. Write first. Charles Stumpf, 722 N. Laurel Street, Hazleton, PA 18201. (11-12-'79)

WANTED! All types of **"GONE WITH THE WIND"** memorabilia. Particularly items from the 1930's. The older the better, autographs, books, pictures, lobby cards, posters, dollars, ties, decantors, games, records, anything and everything. Also anything on Vivien Leigh and Clark Gable. All letters will be answered. Write to Tom Plumlee, 4350 Fairview, St. Louis MO 63116. (11-12-'79)

WANTED: Movie "Island of Desire," (Tab Hunter) "Kiss of Fire," (Jack Palance) "Mystery Submarine," (MacDonald Carey) "The Astronaut" (Monte Markham, TV Movie of the Week) on video tapes, Betamex, Bobbie Young, 1037 Kings Park Rd., Memphis, Tenn. 38117. (11-12-'79)

WANTED anything on Tyrone Power or Carole Lombard. Also fans to correspond with. Mary Romanek, 1247 - 17th St., Apt. 3., Santa Monica, CA90403.

WANTED: VHS or ¾" videotape of old movie musical trailers, trailers from Gail Russell films, Doris Mary Ann Kapelhoff TV Special (1971). Reply to Barry, Box 8021, North Hollywood, Calif. 91608. (10-11-12-2-'80)

WANTED: Clippings, sheet music, movie ads, posters, lobby cards, pressbooks, etc. on Judy Garland. I have many clippings, movie ads, on all movie stars for sale or trade from 30's, 40's & 50's. Robin Cook, 4357, Albert St., Oakland, CA 94619. (10-11-12-2-'80)

WANTED: All types of material on Humphrey Bogart. Write Linda Jaczynski, 124 East Bagley Road, Apt. 5, Berea, Ohio 44017. (12-2-'80)

WILL TRADE — I have pictures/clippings of every star (1920's, 30's, 40', 50's), Bow, Crawford, Eddy/MacDonald, Faye, Grable, Ball, Gable, James Dean, and much more. For every picture of Shirley Temple *child star* sent to me, I will send your favorite star, on a picture for picture basis. Carroll, 145 North 23rd, Kenilworth, New Jersey 07033 (12-2-'80)

WANTED: Any material on Bette Davis. Rich Garzaniti, 1802 Flemington Drive, Troy, MI 48098. (12-2-'80)

Anything wanted on **JULIE ANDREWS** please write to: Anita Kleinschmidt, Mr. Thorbeckestraat 22, 2gg, G.G. Barendrecht, Holland. (12-2-'80)

WANTED: HELMUT BERGER portraits, slides, snapshots, movies, stills, cuttings, anything. Give description and prices. Will buy or trade. William Balloun, 3649 Via Mar Monte, Carmel, CA 93923. (10-11-12-'79)

Wanted: **EVA PERON MEMORABILIA** and autographed material. Write: Walter Thomas, 24 California St., Suite 312, San Francisco, Calif. 94111. (Nov.-June '80)

WANTED: Movie theatre souvenir book of "Samson & Delilah" starring Hedy Lamarr. Will trade GWTW items or whatever. Frank Benvenuto, 25 Palisades Ave., Garfield, N.J. 07026. (11-12-'79)

WANTED: I am very interested in finding the movie song sheet — "You Made Me Love You" from the film "Broadway Melody of 1938." It must be original and have Judy Garland on the cover. If anyone has this particular sheet, or any other Judy Garland Sheetmusic for sale. Please write! Robin Cook, 4357 Albert St., Oakland, CA94619. (12-2-3-4-'80)

WANTED: **OLD TOM MIX** photographs and **ELIZABETH TAYLOR** stills. Dick Dearwester, 2253 Sullivant Ave., Columbus, Ohio 43223 (12-2-'80)

WANTED **LOBBY** (11x14) & **INSERTS** (14x36) on Betty Grable movies. Please write Ray Blackledge, 676 Roberts Ct., Merced, CA 95340. (12-2-'80)

Wish to buy slides of **LIZA MINELLI & JANE POWELL.** Darrell Bennett, 1899 Monroe Dr., N.E., Atlanta, GA. 30324. (12-2-'80)

Screen World, Vol. 4, 5, 7 and 8. Records by Denise Darcel and Jane Russell. For sale - Theatre World, Vol. One. W.R. Hagan, 470 W. 24, NYC 10011. (11-12-'79)

WANTED: Any and all material on James Stacy and Sam Elliott. Have files on 250 stars to trade. Contact: Janet Gonski, 256 Congress Ave., Waterbury, CT 06708. (10-11-12-'79)

WANTED: Any and all material on Betty Grable, Vivien Leigh and "Gone With The Wind." Particularly "GWTW" paper dolls and VHS video cassettes of B. Grable movies. Robert G. Buchanan, 277 West 22nd Street, New York, NY 10011. (12-2-80)

WANTED: Photos, clippings, info on **BOBBY DRISCOLL.** Jim Cumberledge, 6031 So. 2230 E.S.L.C., Utah 84121. (12-2-'80)

WANTED: **BACK ISSUES** of Playboys, 1st issue Dec. 1953, Paris Match 1962, Eros, Nov. 1962, Photoplay Oct. & Nov. 1949, Sept, 1950. Write to Sandy Oss, 29455 Milton, Mad. Hgts., MI 48071 (12-2-'80)

WANTED: **MEMORABILIA** on GWTW, Gable, Lombard, V. Leigh, Gene Kelly, June Allyson and the MGM musicals. Nancy Chan, 1218 Acadia Ave., Milpitas, CA 95035. (12-2-'80)

WANTED: All **SHIRLEY TEMPLE** items, state price and condition in first letter. Mildred Busch, 6717 Adirondack, Amarillo, Texas 79106. (12-2-'80)

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Vivian Blaine Int. Fan Club., Jim Neyhart, Pres., 15320 - 5th Ave., N.E., Seattle, WA 98155. (11-12-'79)

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GWTW COLLECTORS CLUB, free details, write to: Jim Ridenour, 1 West Old Liberty Rd., Sykesville, MD 21784. (12-2-3-4-'80)

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PASSING PARADE . . .

Woman Who Helped Form Role of Women in Films Dies

Dorothy Arzner and Al Gilkes on set of "Fashions for Women."

"Try as man may, he will never be able to get the woman's viewpoint in telling certain stories."

Dorothy Arzner was 34 years old when she wrote those words for a Paramount Studios biography in 1931. Then only the third woman to ever direct and the first to oversee a major motion picture, she died last Monday at age 82.

In the interim she discovered Katharine Hepburn ("I went over to the set where they were making Tarzan and she was up a tree with a leopard skin on") giving her the lead in "Christopher Strong," a 1933 film based on the life of aviatrix Amy Lowell.

"Hepburn was modern, hard and witty" and "just right for the role of the contemporary woman torn between her lover and her career as a flier," Miss Arzner recalled in a 1975 interview. Nor was Miss Hepburn the last actress whose career Miss Arzner changed.

In 1936 she offered a then "second banana" comedienne the role of Harriet Craig in "Craig's Wife."

Harry Cohn, head of Columbia Pictures, was so furious that the role had been given to a relative unknown that he tried to take personal control of the picture.

"The problem was that men saw Harriett Craig as an SOB and Cohn, like everyone else those days, wanted his heroines to be virginal and sweet," Miss Arzner said in the interview.

The actress to whom Miss Arzner offered the role was so terrified at Cohn's reaction she offered to give up a year's salary to get out of the deal.

But Miss Arzner remained steadfast and Rosalind Russell was nominated for an Academy Award.

While Miss Arzner was to eventually direct more than 20 feature films, her initial Hollywood experience was as a stenographer at $12 a week, a job she held only three months when she was named film editor.

Her initial experience as director involved the bullfighting segments for "Blood and Sand" with Rudolph Valentino in 1922 ("we had to tie the bull down so Rudi didn't get hurt.").

She then made "Fashions for Women" with Esther Ralston in 1927 and one of Paramount's first all-talking pictures, "The Wild Party," with Clara Bow in 1929.

Critics over the years credited her with being the first director to delve into the relationships of women with their friends, lovers and rivals.

Her 1940 film "Dance, Girl, Dance," which starred Maureen O'Hara as a ballerina and Lucille Ball as a burlesque queen, continues to be shown at women's film festivals around the world.

Tiring of the tension and pressures she encountered in making films the way she wanted, she walked away from Hollywood in 1943 returning only twice.

Once was to teach a film class at UCLA in the 1960s (she remembered Francis Ford Coppola as her "most promising" but "rather eccentric" student) and the second was in 1975 when the Directors Guild paid her tribute 32 years after her last film, "First Comes Courage."

Since 1965 she had lived quietly in La Quinta near Palm Springs. At her request, there was no funeral service.

—Burt A. Folkart

L.A. Times Oct.8,1979 K.B.M.

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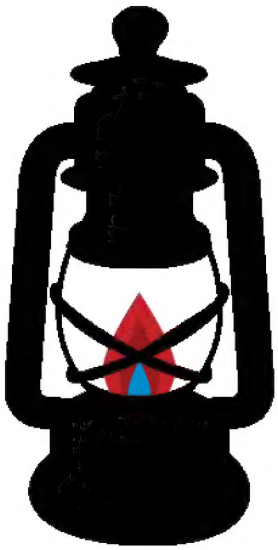

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